

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

March/April 2012

# CLEVELAND ART



## FROM THE DIRECTOR

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Dear Members,



Our cover provides a clue that our major spring exhibition *Rembrandt in America* and its companion show *Rembrandt Prints from the Morgan Library & Museum* are up and running. Attendance at the show is likely to escalate as the weeks roll past; attendance at the North Carolina Museum of Art, the show's first venue, approached 150,000 visitors and we anticipate large crowds here as well. Check the program listings for a variety of complementary programs ranging from lectures and studio classes to music and movies. The exhibition offers a once-in-a-lifetime opportunity to see more than 30 Rembrandt paintings together with another 20 that were at one time thought to be autograph Rembrandts but are now attributed to his workshop or followers—or to the artist himself with a bit of help from his studio.

On page 4 is an article by Dean Yoder about a project that was inspired by the idea that a sophisticated photographic analysis of a painting, coupled with the experience of expert conservators and curators, could help precisely sort out events in the life history of a work of art. The Rembrandt exhibition features a study room built around this project, which examines in depth the Cleveland painting *Portrait of a Woman* using a variety of photographic and digital imaging techniques.

Each year, this March/April issue features highlights of the previous year's major acquisitions, and most of our pages in this magazine are again devoted to that purpose. Preceding that is an article by Curator Emeritus Stanislaw J. Czuma about a marvelous collection of Asian works given to the museum by Maxeen and John Flower. Indeed, a survey of the credit lines of the highlighted works in this issue reveals that many remarkable works that came into the museum last year were gifts. Stan's article and Griff Mann's subsequent

overview piece about the 2011 accessions show that gifts such as these rarely come out of the blue—rather, a collector works in close consultation with museum curators, often over the course of decades, to build a collection of such extraordinary quality that it would merit inclusion in the Cleveland Museum of Art. When the time comes, after a lifetime of enjoying these works of art, the collection is given to the museum so that it might be preserved for posterity and shared with future generations. Stan's relationship with the Flowers was just such a scenario, and we are extremely grateful for the long collaboration between them that now allows our visitors to experience these amazing works of sculpture and painting from southeast Asia. We are grateful to Stan as well for his continuing contributions in an advisory role as we plan the installation of the Asian collections in the new west wing. It's going to be spectacular.

We are, believe it or not, getting closer to the completion of our building and renovation project. By late this summer, the buildings will be largely finished, and we will be able to stabilize the climate systems and then begin to install the collections in the north galleries and west wing. The new restaurant, cafe, and store will open this fall. Between now and then, I ask your forbearance as we work around construction in the northeast (contemporary art) galleries, which will reopen in August, and as we make do with one last temporary location for food service, in the Kaesgen Lobby near the tunnel—at the end of which there is a light!

David Franklin  
Sarah S. and Alexander M. Cutler Director

## CLEVELAND ART

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### COVER

**Self-Portrait with Shaded Eyes**  
(detail) 1634.  
Rembrandt van Rijn  
(Dutch, 1606–1669).  
Oil on wood; 70.8  
x 55.2 cm. Private  
collection, New  
York

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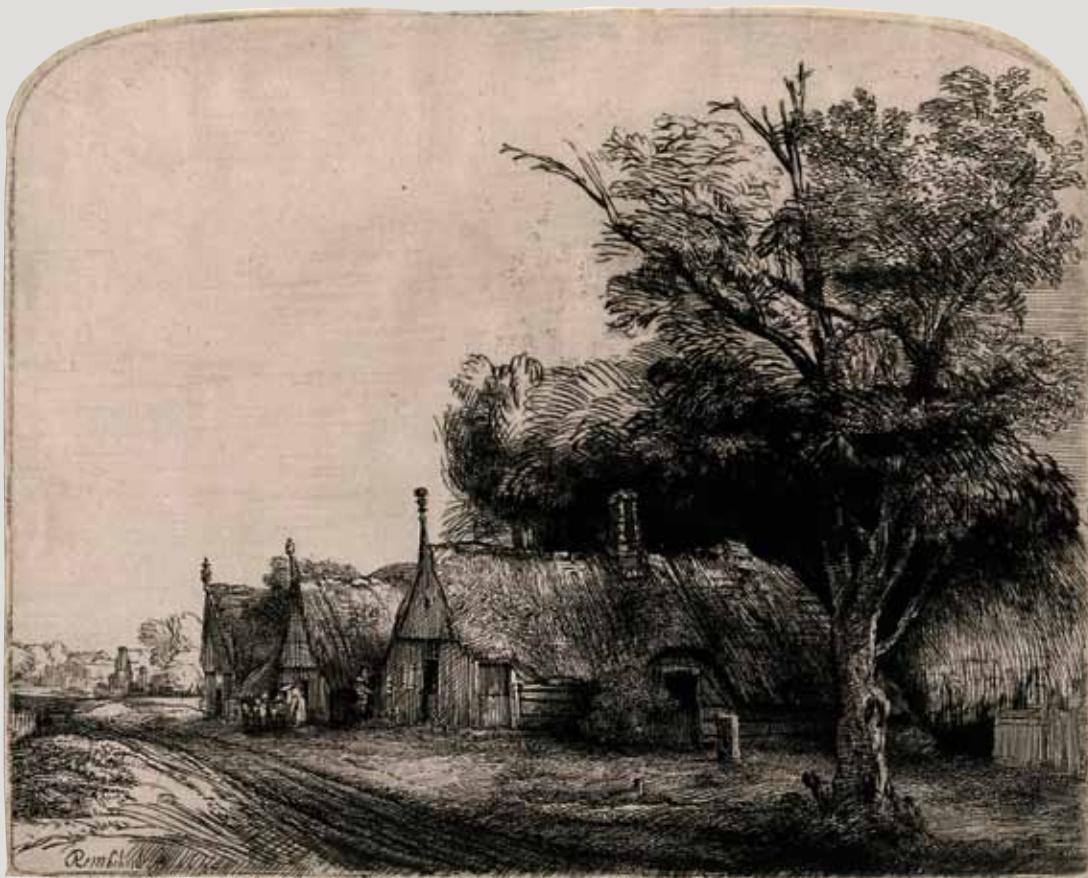
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# EXHIBITIONS



**Landscape with Three Gabled Cottages Beside a Road** 1650. Rembrandt van Rijn (Dutch, 1606–1669). Etching and drypoint; 16.1 x 20.3 cm. The Morgan Library & Museum, Acquired by J. Pierpont Morgan, 1900

## ON VIEW

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**Portrait of a Girl Wearing a Gold-Trimmed Cloak**

1632. Rembrandt van Rijn. Oil on wood; 60.3 x 45.1 cm (oval).  
Private collection, New York

**Rembrandt in America** Through May 28. *Rembrandt in America* is the first major exhibition to explore in depth the collecting history of Rembrandt paintings in America.

Organized by the Cleveland Museum of Art, the North Carolina Museum of Art, Raleigh, and the Minneapolis Institute of Arts. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support provided by the Samuel H. Kress Foundation. Educational programs are supported in part by the Harold C. Schott Foundation.

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**Rembrandt Prints from the Morgan**

**Library & Museum** Through May 28.  
Highlights from one of the world's great collections of the graphics of an extraordinary printmaker.

# Mapping Rembrandt

Connecting digital technology and the conservator's eye to illuminate the life history of a painting

The condition of a work of art and how it has been interpreted through restoration can affect our aesthetic perceptions of quality, technique, color, and form. The capacity to separate original condition from past restoration leads to a more in-depth understanding of an artwork.

The Cleveland Museum of Art's *Portrait of a Woman* (subject of a special conservation study room in the Rembrandt exhibition) is a good example of how original condition and restorative treatments combine to limit the proper aesthetic reading of a painting.

The museum is in the initial stages of examining this portrait and planning for a possible treatment after the exhibition closes. The conservator and curator are using this exhibition in part as a laboratory to study and compare our painting to others by Rembrandt. The study gallery demonstrates several photographic and scientific tools: high-resolution images of the painting are shown under different energy sources and lighting conditions and a video guides the viewer as one imaging technique morphs into another. Programmed iPads on the study table allow visitors a more self-directed discovery.

These features are designed to illustrate how imaging technologies allow museum conservators and curators to separate a painting's current condition from the added layers of its treatment history. Once this information is understood, we can better evaluate how these previous interventions influence our aesthetic interpretation of the painting.

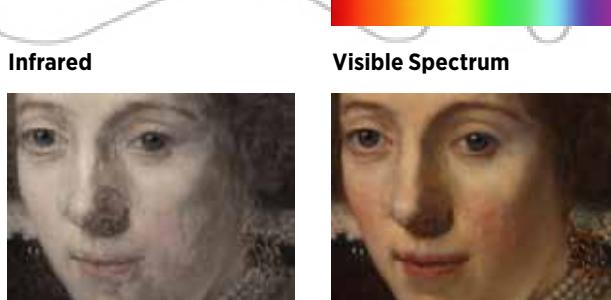
Each of the three lighting conditions and three energy sources offers different information about the construction and condition of the paint layers. None of these techniques are new to the field of painting conservation, but what separates this analysis from others before is that all the images are annotated and are overlaid in perfect alignment—thus, observations unique to each image can be compared to subsequent images. This flexibility increases our ability to visualize the aesthetic impact of former treatments to the original painting.

Armed with such knowledge, the museum can make the most informed decision about how to proceed with future treatment and gauge the degree of improvement that can be anticipated. ■■■

## EXHIBITION Rembrandt in America

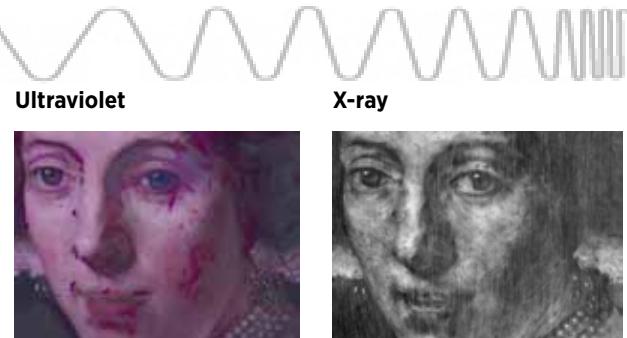
Through  
May 28

Conservation efforts and educational programs are supported in part by the Harold C. Schott Foundation.



### One Image, Many Layers

The image used for this project comprises 15 digital layers superimposed. The researcher can turn on or off the visibility of any combination of layers to view specific information.



**Light Fantastic** Museum photographer Howard Agriesti worked with paintings conservators to shoot the exact same portion of the painting in three conditions of visible light: "normal" natural light, raking light (light source at an oblique angle to show surface texture), and specular light (light source adjusted for maximum reflection into the camera lens). Then the same view was done in the non-visible range using infrared, ultraviolet, and x-ray wavelengths. All of these views are in perfect register in a single multilayer Photoshop document. The conservator then created additional layers of that same document to mark areas where his experienced eye detected different kinds of modifications to the surface.



**Work History** The areas marked above show parts of the painting where modifications to the original paint have been made over the past few hundred years, as revealed through different photographic modes.

**Green** Ultraviolet light, showing older retouching

**Magenta** Raking light, showing areas of previously tinted paint

**Blue Dotted** Ultraviolet light, remnants of much older varnish

**Orange** Normal plus infrared light, showing abraded glazes

**Red Dotted** Infrared light showing most notable abrasion to the original paint

**White** Natural and ultraviolet light, showing retouching with white zinc paint

**Teal** Ultraviolet light, showing recent varnish masking retouching

**Yellow** Ultraviolet light, showing recent retouching



**Ultraviolet Mapping** The ultraviolet photograph reveals areas where the painting was recently retouched as a darker reddish violet color (because the newer retouching paint absorbs UV light). Yoder then outlined these areas in yellow.



**Map Transferred to Normal Light** By switching back to the natural light image and superimposing the yellow retouching map, the viewer can see where these retouched areas are in the context of normal viewing conditions.

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**NEW IN THE GALLERIES**

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See the Edmonia Lewis masterpiece *Indian Combat* in gallery 207 in the 1916 building.

**Indian Combat**

1868. Edmonia Lewis (American, 1842–1907). Marble; 76.2 x 48.3 x 36.5 cm. American Painting and Sculpture Sundry Purchase Fund and Purchase from the J. H. Wade Fund 2011.110



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**PERSONAL FAVORITE**

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**White Loops and Red Spiral**

1959. Alexander Calder (American, 1898–1976). Painted steel and aluminum; h. 77.5 cm. Gift of The Halle Bros. Co. 1961.195.a © Estate of Alexander Calder/Artists Rights Society (ARS), New York. See page 30 for this year's CMA @ the Film Fest movie.

**Marcie Goodman, Executive Director of the Cleveland International Film Festival**

Alexander Calder's *White Loops and Red Spiral* was made in 1959. I like Calder for many reasons. One is that over Thanksgiving I got to be in New York City and saw a large Calder exhibition. I went with my friend and her 18-month-old daughter, and it was a great introduction for her to modern art, because people of all ages can appreciate his work. One of my favorite Alexander Calder quotes is "My fan mail is enormous. Everyone is under six." I just love that.

This year the Cleveland International Film Festival image campaign is called "Be Carried Away." I think there's so much about art that's tied to passion, about being carried away.

The cultural landscape of our community is incredible. Cleveland has so much to offer: no matter what your favorite art form is, there's something here for you. Historically for generations the major institutions have had an impact on all of our lives. I think it inspires creativity and different ways of looking at things, being more open-minded. Even if there are art forms that you don't like, just being willing to experience them says a lot about any individual. The film festival is really proud to be a piece of that landscape. Our recent success I really attribute to this community and its support not only for film, but for all the art forms. This community's support is unbelievable—and we know that because we experience it, but we also know it because our guest filmmakers year after year after year tell us that they have never felt so welcomed, so embraced, so appreciated as they do in Cleveland.



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**ON THE ROAD**

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**See works from Cleveland's collection in exhibitions around the world**

*Picasso's Drawings, 1890–1921: Re-inventing Tradition*, National Gallery of Art, Washington, through May 6. Two Picasso drawings, *Reclining Nude (Fernande)* and *The Donkey Driver*.

*Van Gogh: Up Close*, Philadelphia Museum of Art, through May 6; National Gallery of Canada, Ottawa, May 25–September 2. Vincent van Gogh, *The Large Plane Trees (Road Menders at Saint-Rémy)*.

*Lyonel Feininger: From the Bauhaus to Manhattan*, Montreal Museum of Fine Arts, Quebec, through May 13. Features *Group of Twelve Carved and Painted Objects: Eight Houses and Four Figures*.

*Joan Miró: The Ladder of Escape*, Fundació Juan Miró, Barcelona, through March 25; National Gallery of Art, Washington, May 6–August 12. Includes the CMA work *Nocturne*.

*Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, San Diego Museum of Art, through May 27. Includes two works from the museum's Chinese collection.

*Rembrandt in America* (co-organized by the Cleveland Museum of Art); in Cleveland through May 28, then Minneapolis Institute of Arts, June 24–September 16.

# A Shared Passion

A bequest of Indian and Southeast Asian art from Honorary Trustee Maxeen Flower and her husband John enriches the collection

**M**axeen and John Flower were passionate collectors. Maxeen, who graduated from the Cleveland Institute of Art, was an accomplished painter and photographer with a great affinity for art; John, a musician, was equally receptive to the visual arts. Together they assembled an outstanding collection that they generously donated to the Cleveland Museum of Art. John Flower died in 2011, Maxeen the previous year.

I met Maxeen Stone (later Flower) in the early 1970s when I came to Cleveland as curator of Indian and Southeast Asian art. To my delight, she showed interest in collecting in the area of my specialization. We agreed to concentrate on works of superior aesthetic quality and importance rather than build a larger but less significant collection. From the beginning, Maxeen's intention was to donate the collection to the museum. Thus we sought objects that would fill existing gaps in the CMA's holdings.

Maxeen's first acquisition, probably the most important object in the Flower collection, was the *Hevajra*, a Cambodian bronze from the Bayon period (1177–1230) (page 9). This Tantric Buddhist deity personifies enlightenment. The image has eight heads, arranged in three tiers, and 16 arms that carry Hevajra's usual attributes: on the right various animals, including one human figure; on the left all human figures. With four legs, Hevajra performs his dance trampling over a prostrate human. The twist of the torso reinforces the impression of movement, creating an unusually dynamic and rhythmic image.

The deity is surrounded by eight female dancers (*dakhinis*) on lotus flowers, in similarly energetic dance postures. Cast separately, these figures and other sculptural elements are so skillfully welded that the joints are barely visible. The *Dancing Hevajra* represents one of the finest Cambodian bronzes of this deity. It was obviously created by a highly inspired artist, as manifested by the dancing figure's elegance and grace.

Maxeen's next two major purchases were made in London. The first was a large Central Indian sculpture of *Varaha*, third of the 10 reincarnations (*dasavatara*) of god Vishnu, dating from the early medieval period (c. 8th–9th century). The sculpture successfully connotes an immense sense of power and force, very appropriate for this iconography. The depth of carving, with perforations under the arms and halo, creates an impression

of a sculpture-in-the-round characteristic of the Indian artist. However, it was probably set in an architectural niche attached to the outer wall of a temple; meant to be seen frontally, its back is not fully finished.

The second of her London purchases was the unique Burmese (Myanmar) gilded lacquer *Seated Buddha* that represents the mature Pagan style dating from the 12th century. Because lacquer is an easily perishable material, images of this type and size are exceedingly rare. The wooden figure was coated with several layers of lacquer and was originally gilt. A great deal of gilding still remains intact. The Buddha's face, with downcast eyes and subtle smile, conveys a feeling of contemplation and compassion. An aura of peace and serenity surrounding the image gives testimony that a very accomplished artist created this sculpture. It represents one of the finest examples of Burmese lacquer.

In 1994 Maxeen married John Flower, president emeritus of Cleveland State University. John shared

Maxeen's dedication to collecting Asian art. One of the first Indian acquisitions they made together was the *Female Torso* in black chlorite of the Pala period, dating from the 11th century (page 16). This voluptuous headless and armless torso represents Tara, a revered Buddhist deity. Originally a Hindu goddess, Tara became in Buddhism the embodiment of wisdom and compassion. Her diaphanous clothing

reveals the body and is adorned with rich jewels. Her body is bent in graceful contrapposto (*tribhangha*) and her exposed belly is rendered with great sensitivity, creating the impression of soft flesh that contrasts with the crispness of the "metallic" jewels.

Another significant Indian sculpture is the *Winged Atlas Figure* in Gandharan style, dating from the third century. Such figures derive from the Hellenistic tradition on which Gandharan art so depends. In Greek mythology Atlas, a giant of prodigious strength, was condemned by Zeus to support the sky. The functions of Atlantes (sing. Atlas) in an architectural context is to provide visual support for various components of a building. Atlantes are depicted as muscular young athletes, occasionally winged, an allusion to the classical representations of "Victory." The sculpture acquired by the

**Varaha, Boar Reincarnation of Vishnu**  
c. 700s–800s. Central India, Medieval period. Cream sandstone; 82 x 68.5 x 33.5 cm. 2011.148

All works illustrated on the next three pages are from the Maxeen and John Flower bequest in honor of Dr. Stanislaw Czuma.

To read a longer version of this article, visit [ClevelandArt.org/Acquisitions](http://ClevelandArt.org/Acquisitions).





**Tiger Hunt of Raja Ram Singh II** c. 1830–40. India, Rajasthan, Kotah school. Opaque watercolors, gold and silver on paper; 64.8 x 48.9 cm. 2011.139

**Seated Buddha**  
12th century. Burma (Myanmar), Pagan style. Gilded lacquer; 100 x 62 x 30 cm. 2011.149

Flowers is an unusually fine example of this type. Atlas is shown seated with one leg raised and the second folded on the base. His right arm rests on his thigh while the left arm, now broken off, was probably in the gesture of support over his head. This is indicated by a closely related sculpture in the Norton Simon Museum in Pasadena. They probably came from the same monument.

Another object of great importance is the Cambodian *Colossal Head of Deva*, representing the Bayon style (page 19). Monumental figures of this type frequently lined the causeways leading to the monuments, and are quite rare in Western collections. The style of the head relates closely to sculpture of Jayavarman VII's reign. It tends to be more realistic than the earlier Angkor Wat manner. Monumental figures of this type represent the iconography of "Churning of the Cosmic Ocean," with the gods (*devas*) on one side of the causeway and demons (*asuras*) on the other, competing against each other to extract the elixir of immortality (*amrita*) from the depth of the Cosmic Ocean.

While the Flowers had a preference for sculpture, they also bought several Indian paintings. Two examples deserve special attention. The first is a large page depicting *Maharana Jogat Singh Attending the Raslila* from the Udaipur school, which comes from a now dispersed manuscript dated to 1736. *Raslila*, the life of Lord Krishna, is enacted in a theater play performed in the royal palace's courtyard.

The Maharana Jogat Singh is seated on the left with a group of courtiers, including his little son Pratap Singh, watching the actors. Krishna himself is at the top of the painting, in front of the architectural alcove, surrounded by female companions. The action takes place at night, as indicated by the lit torches and dark-blue sky with a full moon and stars, which adds to the painting's atmospheric mood. Several pages of this manuscript are known. Two are in the National Gallery in Melbourne, and another in the Edwin Binney Collection in San Diego. One of the Melbourne pages is signed by



the artist Jai Ram. Since the style of the pages is fairly uniform, the assumption is that they are the works of the same artist.

The second painting, *Tiger Hunt of Raja Ram Singh II*, represents the Kotah school and dates from about 1830–40. Equal in size to the Udaipur page, it depicts a hunt, the favorite pastime of Rajput nobility. It is a superb example of Kotah style. The ruler of Kotah, Raja Ram Singh II, is shown in his royal barge shooting at tigers on the river bank. Smoke still trails from the rifles before the bullets hit the two tigers on the bank. A third swims in the river, originally painted silver, which tarnished with age. Worth noticing is the landscape in which the scene takes place: the sandy bank with vegetation and behind it the strange formations of the vertical rocks. It looks playfully unreal, until one visits the Kotah state and realizes that such structures really exist in nature. A narrow line of horizon with stylized spiral clouds adds to the painting's romantic and fantastic atmosphere.

Maxeen and John Flower's donation of their collection to the Cleveland Museum of Art strengthens immeasurably our holdings, and we are grateful for their magnanimity and support. Their deaths leave a deep void in all who knew them. ■■■

#### Winged Atlas

**Figure** 3rd century. Pakistan, Gandhara period. Gray schist; h. 38.1 cm. 2011.136





**Hevajra** 1177-1230.

Cambodia, Bayon style. Bronze; 46 x  
23.9 cm. 2011.143

# Acquisitions 2011

“The spirit of a gift is kept alive by its constant donation.”  
—Lewis Hyde, *The Gift*

In 2009, in hopes of demystifying the process of how an artwork enters the Cleveland Museum of Art’s permanent collection, we published the first of three articles about how objects are vetted and acquired for the museum. In proposing suitable acquisitions, curators draw on their scholarly expertise, knowledge of private collections, relationships with dealers, and understanding of the art market. They work closely with the museum’s director and chief curator to assess how a particular work matches the collecting priorities outlined for each part of the collection. The museum’s library and conservation staff are often enlisted to assist with research, which might include art historical study, summaries of auction records, and technical analysis conducted on selected objects to help evaluate issues like authenticity and condition. While the museum’s curators are the primary agents in collection development, the acquisition process also engages a much broader range of staff

and trustees, who work in partnership as works of art are identified, researched, presented for consideration, and eventually shipped, conserved, and accessioned into the collection.

In 2010, we explored the philosophy of collecting and the challenges of building a collection that remains both internationally significant and locally relevant. Offering a selective survey of the history of art—the CMA cannot properly be called encyclopedic—the museum has historically built its collections with an overriding emphasis on the quality, rarity, and significance of individual acquisitions. Here, the character of the collection, which remains selective and small relative to our peers, continues to serve as the guiding principle of our acquisition program. In the memorable and colloquial language of former director Dr. Sherman E. Lee, the museum endeavors to seek out works that occupy the status of the “five-legged cow,” for their ability



**Round Box with Decoration of Two Birds and Peonies** late 1200s. China, late Southern Song or early Yuan dynasty. Carved lacquer; 21 x 40.6 cm. Leonard C. Hanna Jr. Fund 2011.34.a-b

This extremely rare and precious carved lacquer box from the Song or early Yuan period is arguably one of the most monumental and significant examples of the type. It exhibits extremely fine craftsmanship. To allow for the depth of carving, numerous layers of different colored lacquer were applied to a core of wood. Each layer was allowed to set before the next was applied; constructing the lacquered body took a long time before the carving could begin.

Carved on the lid with two birds in flight against a floral ground and a band of spiral scrolls, the box is a bold manifestation of the naturalistic and abstract approaches to carved lacquer decoration. The lively depiction of the subjects combined with

the sinuous scrolls expresses the flux and freedom of nature. Always a valuable product in Chinese material culture, lacquer ware was often used as a precious gift in diplomatic, religious, and economic exchanges with other countries—for example, Japan, where this box was long preserved.

to inspire awe and wonder. While many museums have dedicated funds for collecting in specific areas, Cleveland uses a general acquisitions fund as the primary resource for art purchases. This philosophy is based on the assumption that competition among acquisitions proposed by curators and the ability to allocate a significant portion of the museum's acquisition endowment to the purchase of a relatively small number of objects have a positive impact on the collection's overall quality. Even while pursuing extraordinary objects produced by artists from distant times and places, the museum also seeks to maintain a long-standing commitment to celebrate the outstanding accomplishments of artists from the region. Though the above-mentioned criteria—quality, rarity, and significance—are applied with equal rigor to the acquisition of contemporary art, the choices we make regarding the art of our time are also guided by an understanding of the relationship of contemporary art both to the art of the past and to today's salient issues, and by our assessment of the achievement and vision of individual artists. Taken together, these criteria comprise the essential elements encapsulated in the term "Cleveland quality," which has helped to define the museum's reputation as one of the great collecting institutions in the country.

In this, the final article of the series, we offer a selective survey of the works of art that entered the collection in 2011, and turn from a consideration of the process and philosophy that support our acquisition program to an examination of the various sources of museum acquisitions. Simply stated, works of art enter the collection through one of two ways: purchase or gift. Sources for purchased works of art can include auction houses, galleries, and private collections, while sources for gifts include private collectors and artists who are committed to sharing their passion and vision with our visitors. In either case, the life of an object can be very straightforward, or shrouded in mystery that requires significant research prior to acquisition. Each artwork has its own narrative, developed through successive generations of ownership and further elaborated through scholarship and technical analysis. One of the fundamental charges to our curators is to differentiate between objects that are simply survivors and objects that deserve to be celebrated because they give eloquent expression to ideas, emotions, experiences, or knowledge. Connoisseurship, research, expertise, and instinct are all brought to bear in singling out the extraordinary from the ordinary. In each case, works of art found their way to the Cleveland Museum of Art, to our city, not only

**The Verification of the True Cross** c. 1590. Filippo Bellini (Italian, c. 1550-1603). Pen and brown ink, brown wash, over graphite; 28.6 x 19.7 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2011.197

Born in Urbino around 1550, Filippo Bellini was active in the Marches region of Italy, decorating numerous churches with altarpieces and fresco cycles in the canonical spirit of the Catholic Counter-Reformation. The relatively inaccessible nature of Bellini's production accounts for his undeserved neglect among art historians.

This drawing belongs to the artist's earlier, more extravagant, extreme style, which was gradually tempered by around 1600. Typical of Bellini's work is the steeply receding, convoluted design with large figures cut off in the foreground and the principal drama unfolding in the upper middle ground. The tight, wiry handling and brisk execution are entirely characteristic of his graphic style. Emotion is heightened, if rhetorically presented, with dramatic outward gestures and surprised facial expressions. The low viewpoint indicates it is to be seen from far below.

The drawing appears to depict the relatively rare subject of the Verification of the True Cross (from the Legend of the True Cross) with the raising of a man from the dead through contact with the wood. Likely it was intended for one of the monumental and complex fresco cycles typical of the Counter-Reformation period.





**Scholar's Accouterments (*chaekgori*)** late 1800s. Korea, Joseon period. Ten-panel folding screen, ink and color on silk; each panel 139 x 29 cm. Leonard C. Hanna Jr. Fund 2011.37



**The Temple of Vesta and the Falls at Tivoli** 1859. William Callow (British, 1812–1908). Watercolor over graphite, heightened with gouache; 75.1 x 57.8 cm. Sundry Purchase Fund 2011.4

William Callow had a long career. One of the most talented watercolorists in 19th-century England, he apprenticed to a famed English watercolorist, learned the trade of engraving, and at 17 went to Paris as a professional printmaker.

By 1834, Callow was exhibiting watercolors at the Salon and had built a thriving teaching practice among the French nobility, including the family of King Louis-Philippe. During this period Callow began a series of walking and sketching tours, traveling all over Europe throughout the 1830s and '40s, and filling sketchbooks with motifs to which he referred throughout his career.

This watercolor is based on sketches made on the spot when Callow visited Italy in 1840. A beloved site for centuries for those on the Grand Tour, Tivoli provided a model for many features in English landscape gardens, and thus would have particularly resonated with an English audience. Callow retained a traditional approach to watercolor into old age, making him the last surviving link to Turner and Constable and the great age of English landscape painting.

Callow's technique of laying thin washes of bright color over graphite underdrawing exploits the whiteness of the paper to provide a glittering effect. This large watercolor is in excellent condition, its color fresh and unfaded.

because they have been considered worthy of our attention, commanded our interest, inspired our curiosity, and excited our imagination. They are also here because our curators have built lasting ties to collectors, dealers, artists, and auction houses, and because our donors have shared the conviction that this museum will ultimately distinguish itself through its collections and the scholarship that flows from them.

In the area of Chinese art, the museum made a single acquisition of an exceptionally rare work that was offered to Cleveland because of the relationship established with an important Japanese dealer during Dr. Lee's directorship. Made in the late 1200s, it is composed entirely of intricately carved lacquer, a technique perfected by the Chinese and highly valued for diplomatic gifts. *Round Box with Decoration of Two Birds and Peonies* is an exquisite combination of geometric and figurative decoration that enhances an already stellar Asian collection. Spearheaded by Curator of Chinese Art Anita Chung, this purchase was singled out by *Apollo* magazine as one of the top museum acquisitions of 2011. Auctions also constituted a source for acquisitions of Asian art, and the museum was fortunate to emerge as the winning bidder for a rare 10-panel Korean screen (works of comparable quality

are mainly preserved in museums in Korea) from the late 1800s. Called *Scholar's Accouterments (chaekgori)*, this ink on silk painting features images of the rare and luxurious objects that a wealthy 19th-century scholar would have assembled in his private study. The screen is distinctive for its combination of Eastern and Western perspectives, which express a uniquely Korean variation on screen painting.

The year 2011 also witnessed the remarkable donation of a group of Indian and Southeast Asian artworks from the collection of the late Maxeen and John Flower (see the article on page 7). Advised and encouraged by Curator Emeritus Stanislaw Czuma, in whose name the artworks were given, the Flowers acquired ten magnificent examples of bronze and stone statuary from India, Myanmar (formerly Burma), and Cambodia from the 11th and 12th centuries, as well as four important Indian paintings from the 18th and 19th centuries. In this instance, the collectors made purchases with the explicit understanding that their acquisitions would complement the museum's existing collections. The result of a long, fruitful friendship with Dr. Czuma, works from this collection, along with other Indian objects given to the museum by Dr. Norman Zaworski, will be on view when the west wing opens in 2013 with new, expansive galleries for the Asian collection.



**The Aqueducts of Caserta (Les Aqueducs de Caserta)** 1789.

Carl Ludwig Hackert (German, 1751–1798). Gouache with graphite underdrawing on laid paper on board; 42.3 x 64.1 cm. Norman O. Stone and Ella A. Stone Memorial Fund, acquired in honor of Alfred M. Rankin Jr. in recognition of his service as President of the Board of Trustees of the Cleveland Museum of Art (2006–2011) 2011.116

Carl Ludwig Hackert, brother of the most celebrated German landscape artist of the 18th century, attempted to forge an independent career, specializing in gouache. Carl Ludwig and his

brother, Jakob Philipp Hackert, were among the first Romantic artists to adopt the practice of working en plein air in Rome.

In his biography of Jakob Philipp, Goethe praised the brothers: "The French pensionnaires were all amazed when they saw the two Hackerts roaming the countryside with large portfolios, executing finished outline drawings in pen and ink, or, indeed, highly finished watercolors and even paintings entirely from nature."

That *The Aqueducts of Caserta* was intended as an accurate view of the site is confirmed by the drawing's inscription "painted from nature." The aqueduct—part of a 38-kilometer water system that funneled water to the palace and park of Caserta—is 529 meters long and 56 meters high, comprising three stacked rows of arches. Hackert's gouache records a contemporary architectural feat as it simultaneously evokes classical antiquity.

The degree of finish, meticulous detail of the vegetation and rocks in the foreground, and recession of space and treatment of light in the drawing are astonishing. For German artists of the period, painstaking attention to the smallest aspects of the natural world was a way of paying homage to the creations of God. *The Aqueducts* embodies the Romantic vision of nature as the gateway to spiritual knowledge. Such highly finished drawings by the artist are extremely rare; no examples can be found in U.S. collections, and very few in Europe. Ultimately, Carl Ludwig did not find a receptive audience for his work in his lifetime, and, apparently suffering from his lack of success, he committed suicide in 1798.

A generous bequest from area physician Dr. Paul J. Vignos Jr. was finalized in 2011, deepening the museum's holdings across a wide variety of European and American painting and significant works on paper. Vignos, who died at age 90 in 2010, was a vigorous collector along with his wife, the late Edith Ingalls Vignos. Although he consulted with museum curators on some purchases, Dr. Vignos bought to his own tastes and interests, stipulating that the museum could make its own selections from the portion of his collection gifted to the museum as part of his estate. In 1999 the couple endowed the position of Curator of European Painting and Sculpture, 1500 to 1800, now held by Jon Seydl. The bequest, a total of three dozen artworks, includes 12 drawings of fine quality and condition, among them works by British artist Richard Redgrave (to be part of a British drawings exhibition in 2013); American artists Eastman Johnson, Walter Launt Palmer, James Hamilton, and Albert Bloch; and two outstanding watercolors by modernist Emil Nolde. Both watercolors, *Marsh Landscape* and *Marsh Landscape with Violet Cloud and Forms*, are in excellent condition with saturated, brilliant colors typical of the artist. Nolde's profoundly intuitive revision of the medium has exerted its influence on subsequent generations of artists throughout the 20th century. Among the prints are works by Joan

Miró, Muirhead Bone, Juan Gris, James Gillray, and others. In a remarkable act of philanthropy, Dr. Vignos stipulated that works not accepted by the museum be offered to the Snite Museum of Art, University of Notre Dame, with the remainder to be sold to generate proceeds for both institutions.

With the arrival of Curator of Contemporary Art Paola Morsiani in 2008, the museum's contemporary holdings have steadily increased, with historically weak areas of the collection, like sculpture, receiving renewed attention. Striking additions of contemporary sculpture include *Stairs* by Polish artist Monika Sosnowska and *Bacon's Not the Only Thing That Is Cured by Hanging from a String* by Canadian artist Geoffrey Farmer, both made in the past two years. Produced by Sosnowska only a few months prior to its acquisition by the museum, *Stairs* was purchased with assistance from avid contemporary collectors Scott Mueller (a CMA trustee) and his wife, Margaret Fulton Mueller. Farmer is one of the most important artists working today in North America, and the acquisition of *Bacon's Not the Only Thing* invigorates the representation of sculpture in the contemporary collection and relates to earlier important works that also claim theater as an influence, including those by George Segal, Red Grooms, and, more recently, Tony Oursler.



**Black Heads** 2010. Dexter Davis (American, born 1965). Collage made with printed material: black and white woodcuts, etching and aquatint, stencil, Xerox, bull's-eye target; direct applications of media: charcoal, marker, crayon, pastel, gesso, water-based paint; and found objects: jigsaw puzzle pieces, a penny, on a heavyweight machine-made Lenox paper; 126.5 x 96.6 cm. Dudley P. Allen Fund 2011.38

A collage with a wide variety of materials, *Black Heads* belongs to Cleveland artist Dexter Davis's recent series "Monsters and Ghosts," which addresses physical and psychological conflict in personal and universal dimensions, ranging from family struggle to urban street violence and global combat. In this complex image, a monster with a rifle target for an eye and multiple rows of bared teeth confronts the viewer, its gaping mouth emblematic of that which is inescapable. Puzzle pieces refer to things put together, echoing the medium of the collage, while Davis's own palm is printed over one of the grasping hands being swallowed by the monster. The top of the collage is framed by a fragment of Carroll Cassill's etching and aquatint *Icarus* (1958), salvaged from a studio fire. In homage to his teacher, Davis incorporated the remains of *Icarus* into his own composition, suggesting that in the midst of chaos and destruction, art takes flight.



**Sleeping Gypsy  
(Gitane Endormie)**

c. 1909–12. Robert Rafailovich Falk (Russian, 1886–1958). Oil on canvas; 99.1 x 121.9 cm. Bequest of Dr. Paul J. Vignos Jr. 2011.72

**Indian Combat** (detail) 1868. Edmonia Lewis (American, 1842–1907).

Marble; 76.2 x 48.3 x 36.5 cm. American Painting and Sculpture Sundry Purchase Fund and Purchase from the J. H. Wade Fund 2011.110

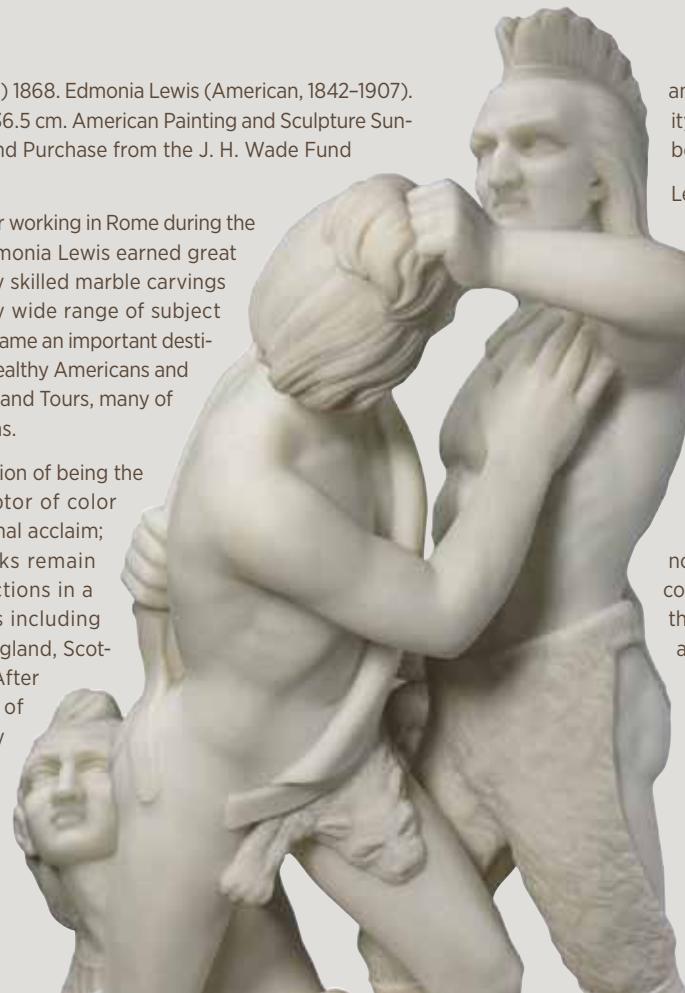
A neoclassical sculptor working in Rome during the mid 19th century, Edmonia Lewis earned great renown for her highly skilled marble carvings tackling an unusually wide range of subject matter. Her studio became an important destination for scores of wealthy Americans and Europeans on their Grand Tours, many of whom became patrons.

She holds the distinction of being the first American sculptor of color to achieve international acclaim; even today her works remain spread across collections in a number of countries including the United States, England, Scotland, and Germany. After a protracted period of critical and scholarly neglect, Lewis's work has been recognized

anew in the past two decades for its quality as well as its important contributions to both American and European art history.

Lewis studied at Oberlin College and apprenticed with a sculptor in Boston before relocating to Rome in 1866. Of Native American (Ojibwa) and African American ancestry, Lewis's most popular works were Native American subjects. *Indian Combat*, a recent discovery, ranks as her most dynamic and complex creation; it is her masterpiece.

A spiraling composition with three intertwined figures, *Indian Combat* is notable for the action and grace of its combatants, and for the fine variations in the surface textures Lewis used to evoke animal fur, beaded moccasins, animal claw necklaces, and hair. Although Lewis's Native American subjects typically exist in multiple versions, this example appears to be unique.





Joanne and Margaret Cohen's gift of a 1997 painting by Marcia Hafif, *Late Roman Painting: Burnt Green Earth Tint*, pays homage to both the recent and ancient past. Part of the so-called Radical Painting Group in New York, whose members are devoted to painting in monochrome, Hafif's pioneering work in color and monochromatic canvases provides strong links to the collection's holdings of works by 20th-century Minimalists such as Ellsworth Kelly, Brice Marden, and Agnes Martin. Hafif's "Late Roman" paintings series consists of pigments that would have been common in Pompeii before its fall in AD 79.

Audra Skuodas's prolific output in painting, drawing, and artist's books is familiar to local and national audiences through numerous exhibitions held over the past four decades. Her 2010 work *Merging Emerging* is an example of the artist's highest achievement, a distillation of her indefatigable research throughout the years. Born in Lithuania, Skuodas has lived in Oberlin, Ohio, since 1972. By acquiring this painting, the museum continues its tradition of collecting distinguished work produced by area artists.

In addition, the museum acquired a vibrant work on paper by local artist Dexter Davis, a graduate of the Cleveland Institute of Art. A collage with a wide variety

**Female Torso (Tara)** 1000s. Eastern India, Pala period. Black chlorite; 89 x 44 x 19 cm. Gift of Maxeen and John Flower in honor of Dr. Stanislaw Czuma 2011.146

This voluptuous female torso probably represents Tara, a revered Buddhist deity. Originally a Hindu goddess, she became the embodiment of wisdom and compassion in Buddhism.

Like all female representations in Indian art, she is the great mother—the source of all creation. Clothed in a diaphanous top and skirt that reveal the body underneath, she is adorned with rich jewels and her hips sway gracefully.

The sculpture represents the mature Pala style, which flourished in Eastern India, the original homeland of the Buddhist religion. The contrast between the crisp, "metallic" rendering of the rich jewelry and the softness of the flesh is characteristic of Pala images. The sculpture illustrates the high point of these endeavors and dates from about the 11th century. Such figures would have been placed in an architectural niche and were meant to be seen from the front (thus the back is not worked out carefully), yet it gives the impression of a sculpture-in-the-round. The three-dimensional sense of the Indian artist is evident here in the carving's depth and plasticity.

of materials, *Black Heads* belongs to Davis's recent series "Monsters and Ghosts," which addresses physical and psychological conflict in personal and universal dimensions, ranging from family struggle to urban street violence and global combat. The top of the collage is framed by a fragment of Carroll Cassill's etching and aquatint *Icarus* (1958), salvaged from a studio fire. In homage to his teacher, Davis incorporated the remains of *Icarus* into his own composition, suggesting that in the midst of chaos and destruction, art takes flight.

One of the most fascinating and important American works to enter the collection last year has a global reach but local ties. This acquisition, discovered in a small auction house in suburban Boston, helped to advance Associate Curator of American Painting and Sculpture Mark Cole's long-standing goal to diversify the museum's holdings of American art. *Indian Combat* is a muscular marble sculpture made all the more intriguing by its maker: Edmonia Lewis was a Native American (Ojibwa) and African American woman who attended Oberlin College before moving her studio in 1866 to Rome, where she enjoyed both critical and financial success. Lewis's most popular works were Native American subjects, and though her sculptures were acquired by Americans and Europeans alike, her work and her life

suffered a period of critical and scholarly neglect. That, however, has changed. A dynamic and complex creation, *Indian Combat* is her masterpiece, carved from a single block of Carrara marble and featuring three figures intricately joined in seven places.

In the area of African art, a collection of 35 works of Congo sculpture from Belgian collectors René and Odette Delenne increases the museum's African holdings by more than 10 percent, elevating the Central African collection to this country's highest echelon. Acquired in late 2010 but not announced until last summer, the Delenne collection is the result of a congenial relationship developed between collector and curator, primarily due to the collectors' admiration for the eye and scholarship of Curator of African Art Constantine Petridis. The Delennes collected Congolese art over the course of many years, owned a gallery in Brussels, and were knowledgeable students of artwork produced in Central Africa. Despite their reputation as collectors, very few works from their collection had ever been exhibited or published. In contact with Odette since 2001, Petridis says of the artworks: "Like any other great collection, it speaks of the personality and vision of the individuals who with patience and passion built and cherished it over many years. The Delennes were

**Bacon's Not the Only Thing That Is Cured by Hanging from a String** 2011. Geoffrey Farmer (Canadian, born 1967). Printed material, wood, metal, paint, archival tape, foam, fabric, computer-programmed LEDs; post 1: 245.1 x 45.7 x 58.4 cm; post 2: 245.1 x 45.7 x 45.7 cm. Sundry Art-Contemporary Fund 2011.33

Geoffrey Farmer is one of the most important artists working today in North America, and his inclusion in the collection satisfies part of the museum's goal of collecting contemporary art. Farmer generally creates sculptural installations with found objects that suggest a narrative or a situation through unexpected sound, mechanized moving elements, and light effects.

*Bacon's Not the Only Thing* relates to the films of Rainer Werner Fassbinder—the influential German filmmaker—especially the film *In the Year of Thirteen Moons*. The work's unusual title is taken from a poem by Hugh Kingsmill, which is a parody of a poem by A. E. Housman. The title also refers to photography, as evidenced in Susan Sontag's popular book *On Photography*: to hang something is to make it visible.

In this piece, cut-out images from vintage issues of *Life* magazine dangle, "curing" in a darkroom, inviting open-ended metaphors and narratives in the interplay with other found objects. In addition, the work's subtle light effects emphasize another aspect of the medium of sculpture—its inherent theatrical nature. Illuminated lamp posts evoke an urban street corner where people connect, imagined here in an intimate and magical nocturnal moment.



**Colossal Head of Deva** Cambodia, Bayon style, 1177–1230. Buff sandstone; 71.3 x 50 x 47 cm. Gift of Maxeen and John Flower in honor of Dr. Stanislaw Czuma 2011.147

sincerely interested in the messages and meanings that lie behind the objects' surfaces and appearances." The collection will receive its own exhibition at the museum late next year.

Another African work that entered the collection is a horizontal helmet mask from the Bamana people of Mali. Combining animal (primarily hyena) and human traits, the mask is covered in a crusty organic substance thought to be sacrificial materials mixed with human spit and dirt—a patina that is the hallmark of two powerful men's groups. Used in ritual masquerades, the mask would be one element of an elaborate disguise that covers its wearer's identity.

Of the six new paintings in the European Painting and Sculpture department (1500–1800), four are portraits—and one of those is a portrait miniature, a small likeness made mostly for private use that passed out of favor when photography was born. The museum possesses one of the most significant collections of Continental and British miniatures anywhere, remarkable for its quality rather than size. (Look for the museum's catalogue of portrait miniatures to be published this year.) *Portrait of a Woman* (about 1775) is a striking and unusual likeness painted by the somewhat mysterious British artist simply named "V." Its uncompromising

frankness and unexpected manner of painting (using saturated color only for the woman's purple dress) demonstrate a unique and significant voice in late 18th-century British portraiture from an artist who was willing to move away from the period's conventions of miniature painting.

Dating from the very early 1600s is the miniature *Madonna and Child in Glory* painted by French artist Isaac Oliver I, who became one of the most significant practitioners of miniature painting in the history of the medium, and a key artistic figure in the Jacobean period. This wholly unique work of art by a major practitioner is a welcome addition, purchased directly from the seller when the work was overlooked at an auction. It stands as a prime example of the museum buying against the market to enhance an area of distinction within the collection.

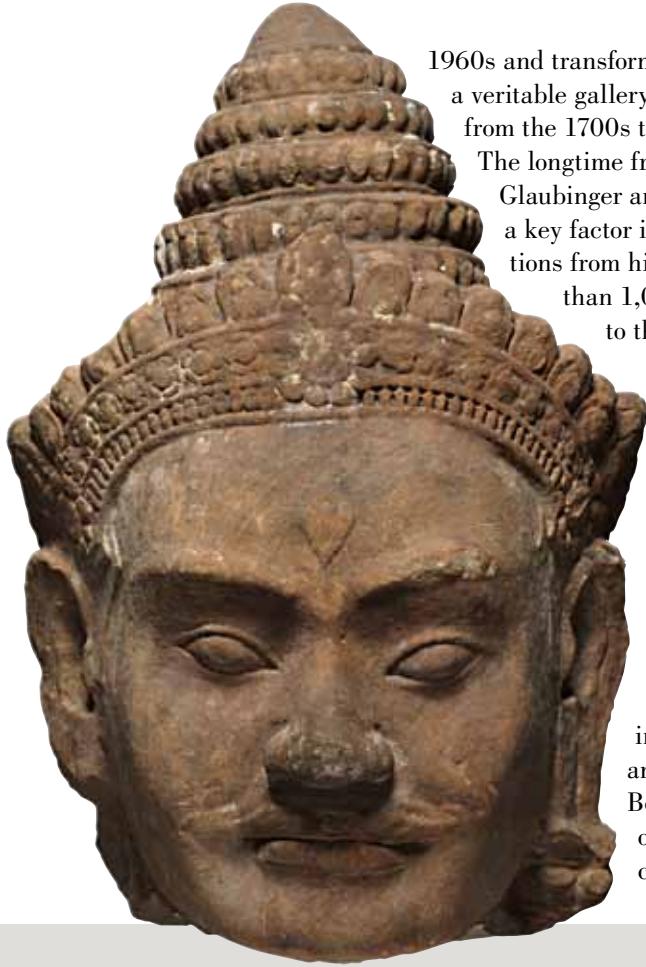
In the fall of 2011, the museum mounted an unusual exhibition in which the works selected were bound together not by theme or time period or genre, but solely by their connection to a single collector and donor. Organized by Curator of Prints Jane Glaubinger, *A Passion for Prints: The John Bonebrake Donation* celebrated the omnivorous collecting history of John Bonebrake, who began collecting prints in the



**Boxers** 1818. Théodore Géricault (French, 1791–1824). Lithograph; 35.2 x 41.8 cm. Dudley P. Allen Fund 2011.194

*Boxers*—a fine impression of a very rare print—was Géricault's first portrayal of a black man, a subject extremely important to the artist since slavery was a burning moral and political issue throughout the early 19th century. To Géricault the struggle of the blacks reflected the struggle of all men for freedom.

Although Géricault may have considered printmaking a commercial venture, it also allowed him the freedom to experiment and to explore a medium with a lack of inhibition he never experienced with painting. He succeeded with lithography because it was a new technique without a history against which one could be measured. As a sporting subject, *Boxers* was probably topical. The antagonists might be the English champion Thomas Cribb and Thomas Molineaux, the African American who was defeated by Cribb in 1810 and 1811. Or the artist might have been thinking about a fight where the 55-year-old black boxer Bill Richmond beat the 29-year-old Jack Carter outside an ale house in 1818.



1960s and transformed his home into a veritable gallery of works on paper from the 1700s to the present day. The longtime friendship between Glaubinger and Bonebrake was a key factor in bringing selections from his collection of more than 1,000 works on paper to the museum after his death in early 2011. Thanks to the strength of the relationship that developed between curator and collector, the museum was able to augment its existing collections by choosing the best impressions from among the works Bonebrake assembled over a lifetime of collecting.

Among the many new prints to enter the collection as purchases in 2011 is a lithograph by French painter Théodore Géricault, *Boxers* (1818). Using the relatively new medium of lithography, Géricault had the freedom to experiment without inhibition, working the stone like a drawing to create effects impossible to achieve in other printing techniques such as engraving. *Boxers* was Géricault's first portrayal of a black man, a subject the artist pursued as slavery emerged as one of the most burning moral and political issues of his lifetime. This is a fine impression of a very rare print, demonstrating the value of purchases made from well-connected dealers, and an important addition to the museum's excellent collection of early lithography.

Two woodcuts, made three and a half centuries apart, allow for an interesting examination of the evolution of this technique. Mystery surrounds Italian artist Giuseppe Scolari, including much of his biography. Active about 1592 to 1607, Scolari was once celebrated for his paintings and frescoes, none of which survive today. He is now known for only nine woodcuts that have earned him a reputation as one of the technique's virtuoso practitioners. The museum's acquisition of Scolari's *Ecce Homo* is a coup; the print is extremely rare and in fine condition. Scolari's style is refined and elegant. The

**Settee** c. 1802–07. Designer: Thomas Hope (British, 1769–1831); unknown maker (London). Gilt-wood, reproduction wool upholstery; 102.2 x 113 x 71.1 cm. Leonard C. Hanna Jr. Fund 2011.3

An art collector, designer, and champion of neoclassical style, Thomas Hope designed this armchair for display in his grandiose London mansion. With its carved motifs of friezes, floral forms, a centered triangular pediment, and a gilded surface, the settee, as Hope termed it, exemplifies the continued interest in neoclassicism at the turn of the 19th century. Hope believed it was his duty to heighten the tastes of his designer colleagues, and in 1807 he published *Household Furniture and Interior Decoration*, detailing his interior design methodology. It featured themed rooms and furnishings from his own house, including this settee.



use of rich, sinuous strokes allowed the artist to achieve a fluidity and expressive force previously unknown in the woodcut medium. The composition, with some areas delineated by white lines on a black field, reveals his brilliant use of the cutter's tools. Three hundred and fifty years later, American artist Judith Rothschild used white lines in her woodcuts in a very different way: the "white-line" technique made famous by Blanche Lazzell. Rothschild's bold, energetic *Untitled (Composition)* of about 1955 makes unusual use of this technique for a geometric composition.

An early 19th-century settee by British designer Thomas Hope made an important addition to the museum's English furniture collection in 2011. Created for Hope's mansion in London, this neoclassical piece with an entirely gilded surface is an elegant example of "authentic" Grecian design and reflects the museum's interest in creating links across its various collections. Indeed, the decoration of the arms echoes the treatment of Greek bronze vessels in the ancient galleries. Born in Amsterdam to a wealthy Dutch family, Hope settled in England around 1796 and became an influential designer of great vision. His 1807 publication *Household Furniture and Interior Decoration* was the style bible of its time. The museum also acquired an ensemble of

glass table pieces by French glass master René Lalique. This work was offered to Curator of Decorative Arts Stephen Harrison thanks to the relationship he cultivated with the private collector, who served as a principal lender to the museum's *Artistic Luxury* exhibition.

A vessel from a very different place and time—the Andes of the first millennium—also came into the collection this year, in this case through auction. A rare ceramic work created by the Andean people called the Wari, the *Vessel with Litter Group* joins the unique and riveting *Bag with Human Head* as artifacts from a nearly lost civilization. The Wari people forged a cosmopolitan center that many now regard as one of the Western Hemisphere's first empires, and are the subject of the traveling exhibition *Wari: Lords of the Ancient Andes*, conceived by Curator of Pre-Columbian and Native North American Art Sue Bergh and opening in the fall. Also from Peru but from a different time and culture, an impressive *Tunic and Band* from the Chimú or Chimú-Inka people gives a boost to our small but growing collection of art of the ancient Americas. The source in this instance was a private collector who sold the work directly to the museum.

Unlike the hand-woven tunic from the Andes, a new contemporary textile was woven on a computerized loom.



**Portrait of a Woman** c. 1775. The Artist "V" (British, active 1770-85). Watercolor on ivory, in a gold pendant frame; 4.1 x 3.5 cm. L. E. Holden Fund 2011.39

With disquieting bluntness, this bust-length portrait presents an unidentified woman before a plain, greenish brown background. The artist, as yet known only from his or her initial, "V," used to sign some portraits (although not this work), employs an atypical monochrome technique for the sitter's face, hair, and body, using saturated color only for the purple dress. The miniature is housed in a gold locket with three unidentified Chinese marks on the back. Above all, the work is a striking and unusual likeness. Its uncompromising frankness and unexpected manner of painting demonstrate a unique and significant voice in late 18th-century British portraiture by an artist who was willing to move away from the conventions of miniature painting in the period.

**Bag with Human Head**

600-1000.  
Andes, Wari people, Middle Horizon. Hide, pigment, human hair, coca leaf; 26.7 x 23.2 cm. Leonard C. Hanna Jr. Fund 2011.35

**Vessel with Litter Group**

600-1000.  
Andes, Wari people, Middle Horizon. Ceramic, slip; 28 x 16 x 14 cm. Leonard C. Hanna Jr. Fund 2011.36

**Animal Studies: Two Silver Herons**

1898. Theo van Hoytema (Dutch, 1863-1917). Embossed lithograph; 70.1 x 47.4 cm. Purchase from the Karl B. Goldfield Trust 2011.200

A master printmaker, Theo van Hoytema achieved fame during his lifetime as a book illustrator, painter, and printmaker. In 1897 he made frequent trips to Amsterdam to study the animals in the city's zoo. *Two Silver Herons* displays a love of nature and tremendous technical skill. The two white herons are silhouetted against a beautifully drawn background of plants printed in a medium gray. Inkless embossing subtly defines their feathers. To achieve this effect Hoytema scratched lines on the lithograph stone which then printed as lines in relief. The result is a three-dimensional texture of the birds' plumage. The idea of silhouetting the subject and using inkless embossing is derived from Japanese woodcuts, which the artist studied carefully.



**Madonna and Child in Glory** c. 1605–17. Isaac Oliver I (French, active England, 1556–1617). Gouache and watercolor, heightened with gum arabic, within gold framing lines, on vellum laid down on panel; 27.6 x 20.5 cm. Leonard C. Hanna Jr. Fund 2011.2

Isaac Oliver was one of the most significant practitioners of miniature painting in the history of the medium. Best known for his court portraits, he was also an accomplished draftsman who executed complex religious, mythological, and allegorical compositions.

*Madonna and Child in Glory* represents a rare aspect of Oliver's practice and demonstrates his complex and refined manner of painting; it is difficult to overstate the singularity of this work in 17th-century England. It presents a familiar Christian subject, but in a wholly unique way. Enthroned in heaven, the Madonna and child rest within billowing clouds leading back to a radiant yellow light. The Christ child offers a benediction with one hand while holding an orb in the other, alluding to the iconography of Salvator Mundi (the savior of the world).

The CMA possesses one of the most significant collections of Continental and British miniatures anywhere, remarkable for its quality rather than size. It also owns a major portrait miniature by Oliver and two works attributed to his studio and circle. This wholly unique work of art by a major practitioner is a welcome addition.

**Smoke** 2011. Pae White (American, born 1963). Computerized loom fabric, cotton and polyester; 438.8 cm x 874.4 cm. Severance and Greta Millikin Trust 2011.203

*Smoke*, by American artist Pae White, is a large-scale wall hanging featuring magnified plumes of smoke that curl mysteriously in varied directions. Woven in three sections, the pieces were sewn together later, appearing to be one whole cloth. In a category of its own, this work was commissioned directly from the artist.

Among the many gifts and acquisitions in the Photography department are images by American artist Karl F. Struss, a pioneer in pictorial photography as well as a noted Hollywood cinematographer who worked on films directed by D. W. Griffith, F. W. Murnau, and others. One image, titled *Costumed Dancer* (1917), was made with the relatively rare Hess-Ives process, a three-color printing process invented by Frederick E. Ives in 1910. Also from 1917 are two Struss images from his “Female Figure” series, both untitled nudes. The Struss images are a generous gift from Dr. Stephen Nicholas.

Longtime Curator of Photography Tom Hinson retired in 2010, prompting a small museum’s worth of gifts in his honor, including a generous series of photographs by American photographer Nicholas Nixon, whose stark and personal images of his hometown of Boston—its environs and especially its marginalized people—are some of the finest social documentary images in our collection. The Nixon images are a gift by CMA trustee Mark Schwartz

and his wife, Bettina Katz. Other gifts in honor of Hinson include the haunting photograph *Little Blue Tree* (2006) by area artist Barry Underwood and *Meredith on the Couch* (1987) by Canadian artist Nigel Scott, presented by Joanne and Margaret Cohen.

Curator of Photography Barbara Tannenbaum joined the staff in August 2011, and her arrival marked the advent of major gifts directed to the museum thanks to long-standing connections with major dealers and collectors of the medium. Cleveland native and national news commentator George Stephanopoulos gifted the museum an eclectic series of photographs by American photographers Ilse Bing, Joel Meyerowitz, Roger Minick, and Patrick Nagatani; Czech photographer Josef Sudek; and French photographer Pierre Edouard Léopold Verger. A group of 30 gelatin silver prints by American artist Danny Lyon is especially moving. Titled “The Destruction of Lower Manhattan” series, it was shot by Lyon in 1966–67 just as much of lower Manhattan was being cleared for new construction, primarily the World Trade Center. Nineteenth-century buildings, entire streets, and historical blocks of early Manhattan were demolished, and were all caught by Lyon just before their demise.

In a completely different vein is a large-scale digital inkjet print mounted on aluminum—*Early Spring (Peel-*

**Untitled (Composition)** c. 1955. Judith Rothschild (American, 1921–1993). Woodcut; 24.3 x 24 cm. Purchase from the J. H. Wade Fund 2011.201

At the outbreak of World War I many American artists living and working in Paris returned to the United States and settled in Provincetown, Massachusetts, then an inexpensive picturesque fishing village. Several of the artists made color woodcuts, and one of them, Bror Nordfeldt, developed a new technique—using one block for different colors. A groove was cut around each area of color so that when printed, the groove became a white line (the white of the paper). The blocks were printed by hand with watercolor.

The white-line or Provincetown technique was used by many artists, the most famous being Blanche Lazzell. This example by Judith Rothschild, who learned the technique from Lazzell on a trip to Provincetown in 1946, represents a very unusual use of the white-line technique to print a geometric composition.

Rothschild’s work in the late 1940s and ’50s reflects her teacher Hans Hofmann’s ideas about activating a flat surface through contrasts of color, placement, and edge. With its bright colors and curving lines and circles, this woodcut has a lively pulsating rhythm that mimics movement and change in nature.



**Early Spring  
(Peeling Bark in  
Rain)** 2008. Laura  
McPhee (American,  
born 1958). Inkjet  
print mounted to  
aluminum; each  
155.1 x 197.8 cm.  
Gift of Mr. and Mrs.  
Alfred M. Rankin Jr.  
2011.218.1-2



**The Brooklyn Bridge Site Seen from the Roof of the Beekman Hospital, from "The Destruction of Lower Manhattan" series**  
1966-67 (printed 2007). Danny Lyon (American, born 1942). Gelatin silver prints; various dimensions. Gift of George Stephanopoulos 2011.236-265

Forty-four years before September 11, 2001, dozens of acres of mostly 19th-century buildings were demolished in lower Manhattan to make way for the new World Trade Center and other development. Self-taught photographer Danny Lyon was there, documenting, recording, remembering. Published later in a book titled *The Destruction of Lower Manhattan*, the photographs are haunting black-and-white scenes of corner stores, curbs, doorways, and buildings that no longer exist. "Its last few occupying tenants were being evicted, and no place like it would ever be built again," said Lyon. "The streets involved were among the oldest in New York."



**Cadeau (Gift)** 1963, after lost original of 1921. Man Ray (American, 1890–1976). Painted hand iron, 14 tacks, wood base, 15.3 x 9 x 11.4 cm. Delia E. Holden Fund 2011.198

*Cadeau*, one of the most iconic works of the Dada and Surrealist movements, embodies the avant-garde volcano of art that erupted in 1916 in reaction to the chaos, destruction, and mass slaughter of World War I. Man Ray and his close friend Marcel Duchamp emerged as early leaders of the Dada movement in New York and Paris. Their strange, disturbing objects—expressing an ardent desire for absolute liberty or freedom of thought and action—were key inspirations behind the founding of the Surrealist movement in 1924. *Cadeau* perfectly fulfills the Surrealist aim of tapping into the subconscious world of dreams and irrational desire.

By gluing a row of tacks to the face of a hand iron, Man Ray transformed a common household tool into a nightmarish object. Deprived of its functionality and associations with domestic life, this perverse iron assumes disturbing associations with the world of irrational violence and sexual desire. Its antiart, antisocial nature completely contradicts the benign nature of a “gift.” Man Ray commented that such objects were “designed to amuse, annoy, bewilder, mystify, inspire reflection, but not to arouse admiration for any technical excellence usually sought or valued in objects classified as works of art.”

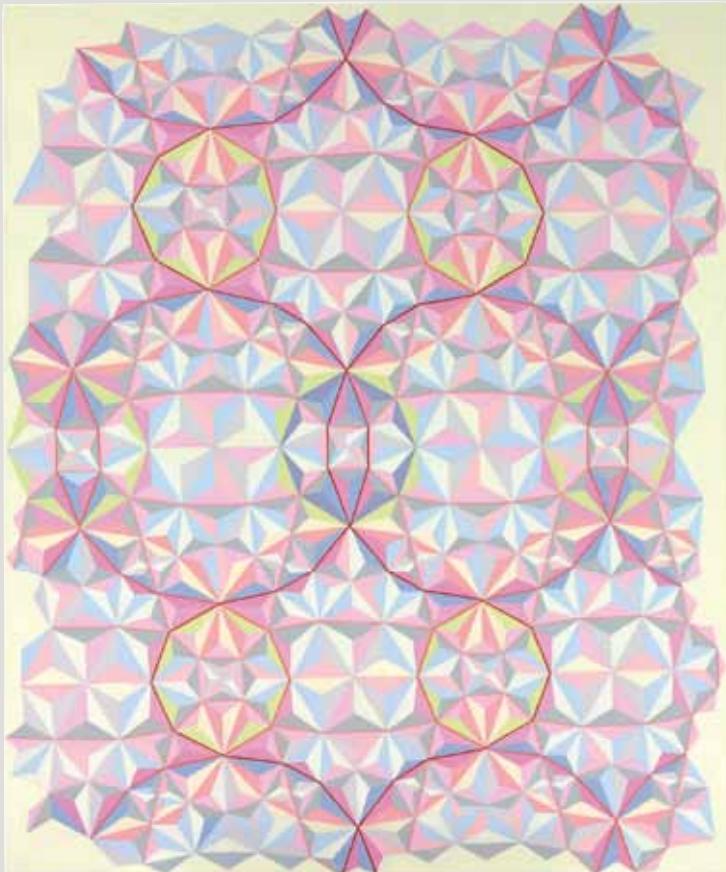


**Portico Clock** c. 1780–90. French. Marble, gilt-bronze, glass; 70.5 x 58 x 20.5 cm. Gift of Harvey Buchanan in memory of Penelope Draper Buchanan and Dorothy Tuckerman Draper 2011.204

*ing Bark in Rain*)—made in 2008 by American photographer Laura McPhee. A gift from CMA trustee Alfred M. Rankin Jr. and his wife, Viki, the work is a vibrant nature study of a burned stand of trees wet from the rain.

Also inspired by nature are several new drawings acquired by Curator of Drawings Heather Lemonedes, including *The Aqueducts of Caserta* (1789) by German artist Carl Ludwig Hackert, who inscribed his drawing “painted from nature.” Carl Ludwig, along with his more famous brother, Jakob Philipp Hackert, were among the first Romantic artists to adopt the practice of working en plein air in Rome. A gouache with graphite underdrawing, *The Aqueducts of Caserta* records a contemporary architectural achievement as it simultaneously evokes classical antiquity.

For anyone on the Grand Tour of Europe in the 19th century, Tivoli in Italy was a de rigueur stop. In 1859 British artist William Callow captured this timeless place in a watercolor titled *The Temple of Vesta and the Falls at Tivoli*. One of England’s most talented watercolorists, Callow retained a traditional approach to watercolor into old age, making him the last surviving link to Turner and Constable and the great age of English landscape painting. This large watercolor is in excellent condition, its color fresh and unfaded.



**Merging Emerging** 2010. Audra Skuodas (American, born Lithuania, 1940). Acrylic on canvas; 182.8 x 152.4 cm. Dorothea Wright Hamilton Fund 2011.113

Audra Skuodas’s prolific output in painting, drawing, and artist’s books is familiar to local and national audiences through numerous exhibitions over the past four decades. Skuodas embraces an array of influences—from Conceptual Art to children’s books to religion—evoking the often ambiguous sensibility of the Symbolist artists at the turn of the 19th century. *Merging Emerging* is an example of the artist’s highest achievement, a distillation of her indefatigable research throughout the years.

In this painting Skuodas first traced a grid in light graphite over prepared canvas. She then drew within the grid with color pastel. This configuration was painted over with a thin layer of pale yellow acrylic, which allowed the underlying drawing to be retraced in paint. The unexpected palette, transparent surface, hand-scored geometry, and symbolic space confer upon this work a unique expressive quality.

Born in Lithuania, Skuodas has lived in Oberlin, Ohio, since 1972. By acquiring this painting, the museum continues its tradition of collecting work of distinguished significance by local artists.

An important entry into the drawings collection from Papal Rome around 1600 is *The Verification of the True Cross* by Filippo Bellini. Born in Urbino around 1550, Bellini is known to have decorated numerous churches with altarpieces and frescoes, and yet until now his work has been neglected by art historians, partly because he worked in the “unfashionable” period between the Renaissance and Baroque, an epoch that is slowly being reassessed. The drawing depicts the relatively rare subject from the Legend of the True Cross in which a man is raised from the dead through contact with the wood. It was likely intended for one of the monumental and complex fresco cycles typical of the Counter-Reformation period.

A notable medieval sculpture, *Reliquary Bust of Saint Louis, Bishop of Toulouse*, was given to the museum by area collector Albert van Stolk. Dating from the late 1300s to early 1400s, the bust is from Tuscany, possibly Siena, and made of painted wood, gesso, and gilding. Surprisingly, this work spent much of its recent life in South Euclid, Ohio, and will take its place in the late medieval galleries opening at the end of this year.

Jumping 600 years ahead, an iconic Dada and Surrealist work by Man Ray, *Cadeau (Gift)*, pulls us

into the modern age. Created in 1963, after a lost original of 1921, *Cadeau* is fully in the spirit of Marcel Duchamp: a painted hand iron mounted on a wood base and sporting a row of 14 tacks glued to the iron’s face. Man Ray made the original version for the opening of his first solo exhibition in Paris. According to the artist, he left the exhibition to have a drink with composer Erik Satie. On their way back to the gallery Man Ray spied a hand iron in a hardware store and purchased it along with tacks and glue. With Satie’s assistance, he assembled the object in the gallery and offered it as a gift that might be raffled off to a random visitor. The first version was never found again, but Man Ray recreated it 40 years later. *Cadeau* perfectly fulfills the Surrealist aim of tapping into the subconscious world of dreams and irrational desire. Such objects, said the artist, were “designed to amuse, annoy, bewilder, mystify, [and] inspire reflection.”

The culmination of innumerable factors—timing, relationships, expertise, a little luck—marked the newest works in the museum’s collection last year. Particularly important are the gifts from private collectors, without whom this museum could not have been born, and whose philanthropic spirit ensures its ongoing vitality. ■≡

**Stairs** 2010. Monika Sosnowska (Polish, born 1972). Steel, paint; 294.6 x 165.1 x 88.9 cm. Gift of Scott C. Mueller and Margaret Fulton Mueller and Sundry Art-Contemporary Fund 2011.1

Polish-born artist Monika Sosnowska is an active interpreter of Modernism’s utopian ideals, whose examples in Eastern Europe, however, are now in ruins. Having matured during the years when Communism declined and societies passed into a post-cold war mindset, Sosnowska has taken an active part in this transition; her generation of Polish artists has tested taboos, examined social anxieties, and created a climate of openness in Poland.

*Stairs* was made during the artist’s first residency in the United States. It is not a ready-made but an actual sculpture and an exact copy of a component of fire-escape stairs, made with the assistance of metal fabricators. The newly rendered stairs were carefully bent with the use of forklifts, then painted with enamel oil-base paint, giving it the surreal look of a beautiful yet useless object. The artist further transformed the work by hanging the sculpture on a wall where, notwithstanding its weight and factual creation, it can be read as a drawing, a cross, an oversized insect, and more. *Stairs* emphasizes architecture itself, by using an image of an accessory that is usually ignored and yet is functional and lives in plain sight.



## VIVA! &amp; GALA PERFORMING ARTS SERIES 2011-12

**Signal: Music of Steve Reich** Friday, March 9, 7:30. "One of the most vital groups of its kind" -*New York Times*. Conducted by Brad Lubman, the exciting young ensemble Signal performs music of the well-known minimalist composer Steve Reich. Program features *Sextet* (1985) and *Double Sextet* (2007), which won the 2009 Pulitzer Prize for Music and receives its Cleveland premiere in the rare, entirely live version. \$32 and \$28, CMA members \$31 and \$27.



**New York Gypsy All-Stars** Young Turks



**Steve Reich** Gets  
Signaled

**Max Raabe & Palast Orchester: You Cannot Kiss Alone** Sunday, March 11, 7:30. SOLD OUT

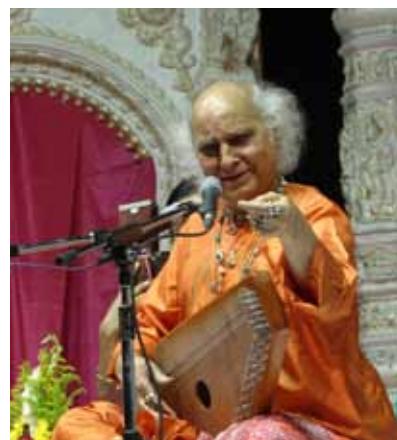
#### CHANGE IN SCHEDULE

Due to unforeseen circumstances, the entire US tour of Boban i Marko Marković Orkestar has been canceled. This performance has been replaced with the New York Gypsy All-Stars (see right).

**More online** Visit  
ClevelandArt.org/  
VivaGala for audio/  
video samples of  
performers, pro-  
gram notes, and  
more!

#### RECENTLY ADDED!

**New York Gypsy All-Stars** Friday, April 13, 7:30. The exciting and virtuosic ensemble blends traditional Gypsy and Turkish melodies with a supercharged jazz and funk sensibility, creating a unique sound that is truly uplifting. The band exemplifies New York in the most eclectic sense possible, with members hailing from Macedonia, Greece, Turkey, and Brooklyn, and has played internationally prestigious venues both formal and casual, from Carnegie Hall to Central Park's SummerStage. Musicians include the *kanun* (Turkish zither) virtuoso Tamer Pinarbasi; percussionist extraordinaire Engin Gunaydin; hyperkinetic electric bassist Panagiotis Andreou; keyboardist Jason Lindner; and are led by clarinetist Ismail Lumanovski, a Macedonian/Turkish virtuoso whom *Time Out New York* calls "a showboat of a performer . . . an adventurous, modern-minded front man who leads his band through a varied terrain of Balkan, Turkish and Romany selections, spiked with jazz and Western styles." \$45 and \$40, CMA members \$44 and \$39.



#### Masters of Indian Music: Pandit Jasraj

Friday, April 27, 7:30. "A dream come true" -*Indian Express*. One of India's most celebrated cultural ambassadors, Pandit Jasraj is blessed with a soulful and sonorous voice which traverses masterfully over four and a half octaves. His music has a unique and sublime emotional quality, reaching out to the very soul of the listener. A five-member ensemble of accompanying vocalists and instrumentalists will join him in this performance. \$41 and \$37, CMA members \$40 and \$36.

#### APOLLO'S FIRE!

#### Children's Concert: Mozart's Magic Flute

Sunday, March 25, 3:00. A 45-minute introduction to the world of Papageno and his magic Queen. Only by learning to be truthful was Papageno finally rewarded with the girlfriend of his dreams. A small ensemble leads children through some of the show's most delightful musical moments. \$10 adults, \$5 children. Advance tickets available through Apollo's Fire: 216-320-0012 or online at [www.apollofire.org](http://www.apollofire.org).

**Pandit Jasraj** Indian master

## FREE GALLERY CONCERTS

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No tickets required. Limited seating available on a first-come, first-served basis.

### **Chamber Music in the Galleries:**

#### **Featuring Students from CIM/CWRU**

Wednesday, March 7, 6:00. Our series of monthly "First Wednesday" gallery concerts continues through May. From string quartets to keyboardists to unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program perform a wide range of repertoire. Programs to be announced week of performance. Check the museum's Facebook page, Twitter, and web site for details.

### **Mahan Esfahani: Solo Keyboard**

Wednesday, April 4, 7:30. Museum galleries. "Nothing could have prepared me for the brilliance and artistry of Mahan Esfahani" –*Keyboard Magazine*. The first artist to be named a BBC New Generation Artist, Esfahani makes his CMA debut in a gallery recital of music by Byrd, J. S. Bach, D. Scarlatti, and Mel Powell, featuring keyboards from the museum's collection.



Esfahani CMA debut



**Terrific Student Concerts** The monthly CIM and CWRU gallery series

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## NEW PERSPECTIVES

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### **An Evening with Anthony Shadid in Conversation with David Giffels**

Friday, March 23, 7:00. The Cleveland Museum of Art hosts the *New Perspectives on Middle Eastern and Muslim Societies* speakers series, presenting two-time Pulitzer Prize winner Anthony Shadid in a talk entitled "Homes and Homelands." Shadid, a foreign correspondent for the *New York Times*, has written a new memoir, *House of Stone*, about his journey rebuilding his ancestral family home in Lebanon.

The goal of the *New Perspectives* series is to bring voices from the Middle East to Northeast Ohio to broaden and deepen the community's understanding of the Muslim and Middle Eastern experience. It is a project of the Northeast Ohio Consortium for Middle East Studies (NOCMES), in partnership with Civic Commons, helping design and create engagement opportunities.

Shadid is joined in conversation by Akron writer David Giffels, author of *All the Way Home*, a memoir about raising his family in the rundown Akron mansion he was rebuilding. Free, no tickets required.

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## COMING NEXT MONTH

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Three free musical events: the final gallery concert in our 2011-12 "First Wednesday" series (May 7); complementing the *Rembrandt in America* exhibition, keyboard specialist and CWRU professor Peter Bennett joins curator Jon Seydl in music and conversation (May 9); seven fast-rising stars compete in the semi-final round of the annual National Young Artists Competition in Organ Performance, hosted by the Cleveland Museum of Art and the Cleveland Chapter of the American Guild of Organists (May 25).

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## SAVE THE DATE: JUNE 30!

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**Solstice** The museum's summer music festival returns on Saturday, June 30. What started as a one-off celebration of the museum's expansion quickly turned into an annual summer blow-out and the premier music festival of its kind in the region. The fourth annual Solstice will again showcase the galleries and exhibitions late into the night as we welcome the summer with great music and great times. Mark your calendar and stay tuned for ticket information and news.



## ELEVEN MOVIES INCLUDING ONE THAT IS NOT A FILM

New international films, one oldie, and one “non-film” show in the Morley Lecture Hall. Admission to each movie is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of 10 vouchers can be purchased at the ticket center for \$70 (CMA members \$60).

**Urbanized** Friday, March 2, 7:00; Sunday, March 4, 1:30. Directed by Gary Hustwit. The conclusion to Hustwit’s “design” trilogy (following *Helvetica*, about graphic design, and *Objectified*, industrial design) focuses on urban design. Hustwit looks at cities around the world, presenting an overview of the complex issues that confront planners, policy makers, developers, architects, builders, and city dwellers. “A fascinating, idea-packed new documentary. Even viewers with deep knowledge of modern urban planning are likely to learn something” –*New York Times*. Cleveland theatrical premiere. (USA/UK, 2011, subtitles, 85 min.)



**Knuckle** Punchy

**Knuckle** Wednesday, March 7, 7:00. Directed by Ian Palmer. This eye-opening documentary looks at the brutal and secretive world of Irish bare-knuckle fighting. Shot over 12 years, it traces a longstanding feud between two Traveller families. “Chock full of larger-than-life characters . . . An enthralling insight into a raw, bloodied world” –*Empire*. Adults only! Cleveland theatrical premiere. (UK/Ireland, 2011, 97 min.)

**Revenge of the Electric Car** Friday, March 9, 7:00; Sunday, March 11, 1:30. Directed by Chris Paine. With Stephen Colbert, Arnold Schwarzenegger, et al. The director of the conspiratorial *Who Killed the Electric Car?* (2006) returns with a sunnier work about automakers’ re-energized race to produce a viable electric vehicle. “A slick, enjoyable valentine to a retooling industry” –*New York Times*. Cleveland theatrical premiere. (USA, 2011, 90 min.)

### BACK BY POPULAR DEMAND!

**Being Elmo: A Puppeteer’s Journey** Wednesday, March 14, 7:00. Directed by Constance Marks and Philip Shane. Kevin Clash, the man behind one of *Sesame Street*’s most beloved Muppet characters, is profiled in this delightful, crowd-pleasing documentary. (USA, 2011, 85 min.)



Once again the museum partners on an acclaimed new foreign-language film at this year’s Cleveland International Film Festival, March 22–April 1 at Tower City Cinemas downtown. For exact dates, times, and tickets, visit [www.clevelandfilm.org](http://www.clevelandfilm.org).

**The Cat Vanishes** Directed by Carlos Sorin. In this stylish Hitchcockian thriller, a woman fears that her college professor husband, newly released from a psychiatric hospital, may still not be cured of his violent tendencies. (Argentina, 2011, subtitles, 90 min.) \$12; students & seniors on day of show only and CIFF members \$10. Mention the code “CMA” and save \$2 off full-price tickets to this or any CIFF screening. Tickets not available at CMA Ticket Center; no CMA Film Series vouchers.

**Sing Your Song** Friday, March 16, 7:00; Sunday, March 18, 1:30. Directed by Susanne Rostock. This inspiring film surveys singer Harry Belafonte’s many contributions to the civil rights movement and to social justice issues worldwide. “Moving and enlightening” –*Variety*. Cleveland premiere. (USA, 2011, 104 min.)

**The Dead** Wednesday, March 21, 7:00. Directed by Howard J. and Jonathan Ford. With Rob Freeman. Perhaps the most beautiful and original zombie film in years! When the last flight out of war-torn Africa crashes off the coast, the only survivor, an American soldier, must contend with both an inhospitable landscape and hostile dead people who are coming back to life. “*Night of the Living Dead* reimagined as a Sergio Leone western . . . A knockout” –*Village Voice*. Adults only! Cleveland theatrical premiere. (UK, 2010, 105 min.)

**The Broken Tower** Wednesday, April 4, 7:00. Directed by James Franco. With Franco and Michael Shannon. James Franco follows up his performance as Allen Ginsberg in *Howl* with a portrayal of another famous gay American poet—in this case Hart Crane (1899–1932). The brilliant but troubled Crane, who spent much of his childhood in a house on E. 115th St., just a few blocks from the museum (a marker commemorates the site), fled his stifling, dysfunctional family for love, adventure, and artistic pursuits in New York, Paris, Cuba, and Mexico. Cleveland theatrical premiere. (USA, 2011, 99 min.)



**Sing Your Song** Belafonte’s civil rights contribution

## REMBRANDT ON FILM

Three films about the artist who is the subject of two current exhibitions. All three show in the Morley Lecture Hall and admission to each is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

**Rembrandt** Wednesday, April 11, 7:00. Directed by Alexander Korda. With Charles Laughton, Gertrude Lawrence, and Elsa Lanchester. This visually striking biopic begins with the great Dutch painter at the height of his fame and success. But soon trials and tragedies alter his artistry. Projected from DVD. (Britain, 1936, b&w, 85 min.)

**Rembrandt** Night of the painter



**Nightwatching** Friday, April 13, 6:30; Sunday, April 15, 1:30; Saturday, April 21, 1:30. Directed by Peter Greenaway. With Martin Freeman. Unreleased theatrically in the U.S., this recent feature from the director of *The Draughtsman's Contract* and *The Cook, the Thief, His Wife & Her Lover* posits that Rembrandt's portrait of civilian militiamen in his famous painting *The Nightwatch* also immortalized a murder conspiracy within their ranks. "One of [Greenaway's] best movies" –2011 *Time Out Film Guide*. Adults only! Ohio theatrical premiere. (Britain/Netherlands, 2007, 134 min.)

**Rembrandt's J'Accuse** Saturday, April 14, 1:30; Friday, April 20, 7:00; Sunday, April 22, 1:30. Directed by Peter Greenaway. The companion piece to Greenaway's dramatic feature *Nightwatching* (see above) is part film essay, part art history lecture. The erudite director takes a forensic look at Rembrandt's famous painting *The Nightwatch*, arguing that this portrait of the Amsterdam civic leaders who commissioned it actually



**Rembrandt's J'Accuse** Greenaway's conspiracy theory

contains evidence of a murder plot within their ranks, and that this led to Rembrandt's fall from their good graces. *Rembrandt's J'Accuse* has a 100% "fresh" rating (unanimous favorable reviews) on RottenTomatoes.com. "The filmmaker uncovers a foul, lurid, corrupt, and perversely compelling conspiracy—which is to say, he successfully turns 'The Nightwatch' into a Peter Greenaway film" –*Village Voice*. Adults only! Ohio theatrical premiere. (Netherlands, 2008, 35mm, in English, 86 min.)



**All In** Deal or no deal?

**All In—The Poker Movie** Friday, April 6, 7:00; Saturday, April 7, 1:30. Directed by Douglas Tirola. In this new documentary, commentators like Matt Damon, Ira Glass, Doris Kearns Goodwin, and Frank Deford—and professional players like Chris Moneymaker—look at the recent poker boom and its relationship to the American Dream. Cleveland premiere. (USA, 2012, 100 min.)

**Daguerrotypes** Wednesday, April 18, 7:00. Directed by Agnès Varda. Shot in the mid-1970s, this recently rediscovered documentary from the director of *The Gleaners & I* is a personal portrait of the shopkeepers and habitués of rue Daguerre in Paris, the filmmaker's longtime neighborhood. It's a loving look at a largely vanished world. "Daguerrotypes has aged splendidly, acquiring flavors that would've been inconceivable at the time it was made" –*The A.V. Club*. Cleveland revival premiere. (France, 1976, subtitles, 74 min.)

### INTRODUCTION AND POST-FILM DISCUSSION BY HELEN BERLINER

**Crazy Wisdom: The Life & Times of Chogyam Trungpa Rinpoche** Wednesday, April 25, 6:30. Directed by Johanna Demetras. With Ram Dass, Allen Ginsberg, et al. This new film explores the life and teachings of a contradictory man often called "the bad boy of Buddhism" because of his open fondness for smoking, drinking, and women. But he was also a greatly influential spiritual leader who brought Tibetan Buddhism to the West. Helen Berliner, a designer who taught at Naropa University and knew Trungpa from 1970 until his death in 1987, will introduce the film and answer audience questions after the screening. "Chogyam Trungpa's very colorful life makes for a most engaging narrative" –*Variety*. Cleveland premiere. (USA, 2011, subtitles, 86 min.) Shown in Gartner Auditorium; special thanks to Trudee Klautky.

**This Is Not a Film** Friday, April 27, 5:00 and 7:15; Sunday, April 29, 1:30. Directed by Jafar Panahi and Mojtaba Mirtahmasb. Master Iranian filmmaker Jafar Panahi, currently under house arrest in Tehran while appealing a six-year prison sentence and 20-year ban on filmmaking, documents (via digital video) a day in his apartment-bound life. This masterpiece of subversive cinema is one of the year's most acclaimed and essential films. Cleveland premiere. (Iran, 2010, subtitles, 75 min.)



**This Is Not a Film**  
technically

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**REMBRANDT PROGRAMS**

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**Rembrandt Family Day** Sunday, March 4, 1:00–4:00. Bring the family to celebrate Rembrandt's work through fun art-making activities, special tours, the Art Cart, and a scavenger hunt in the exhibition.

**On the Jodenbreestraat: Rembrandt and the Jews in 17th-Century Amsterdam** Sunday, March 4, 2:00. Samantha Baskind of Cleveland State University explores the notion of Rembrandt as a philo-Semite, examining the nuances of his mythologized rapport with the Jews in 17th-century Amsterdam.

**The Dutch Golden Age: Trade, Shipping and the Pigments for Artists' Paintbrushes (1590–1672)** Sunday, March 18, 2:00. Jonathan Israel, Institute for Advanced Study. The Dutch maritime economy during the Golden Age went through several different phases. Could there be an economic explanation for the shift from rich coloring to grayish monotonies in the 1620s and 1630s, and then back to richer coloring again in the 1650s?

**Mapping Rembrandt** Sunday, March 25, 2:00. Paintings Conservator Dean Yoder explains how the museum used photographic technology to separate past restoration treatments from the original paint in the museum's *Portrait of a Woman*.

**Rembrandt: Innovative Printmaker**

Wednesday, April 4, 6:30. Jane Glaubinger, CMA Curator of Prints, offers a talk in conjunction with the concurrent exhibition *Rembrandt Prints from the Morgan Library & Museum*. Rembrandt redefined the expressive potential of printmaking, achieving rich, painterly results. Always experimenting, he inked and wiped the plate differently for each impression, producing unique examples from the same plate.

Sponsored by the Print Club of Cleveland.

**Fresh Perspectives on an Old Master:**

**Rembrandt van Rijn** Sunday, April 15, 12:30–5:00. *New Research by Young Scholars* 12:30–3:00. *A Conversation with Dr. Svetlana Alpers and Dr. Mariet Westermann* 3:30–5:00. Mariet Westermann, director of the Mellon Foundation, and Svetlana Alpers, professor, University of California, Berkeley. Moderated by Dr. Catherine Scallen, associate professor of art history, CWRU, and Dr. Jon Seydl, Vignos Curator of European Painting and Sculpture, 1500–1800, CMA. Prominent scholars of Dutch art discuss why Rembrandt's technique and subject matter continue to fascinate art viewers hundreds of years after his own time.

Co-sponsored by the Baker-Nord Center for the Humanities and the Department of Art History and Art, CWRU.

**Rembrandt on Film** Three features about the artist show in the Morley Lecture Hall in April. See page 31 for details.

**Rembrandt in America—Music and Conversation** Wednesday, May 9, 7:30. CMA curator Jon Seydl sits down with keyboard specialist Peter Bennett to discuss music and art surrounding the life of Rembrandt van Rijn. Performances of short works for harpsichord are interspersed with free-flowing conversation for an illuminating evening of intersections and insights.

**Portrait of a Woman** 1635 or earlier. Rembrandt van Rijn (Dutch, 1606–1669) and workshop. Oil on oak panel; 77.5 x 64.8 cm. The Elisabeth Severance Prentiss Collection 1944.90

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**IN THE GALLERIES**

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**Highlights Tours** Tuesdays, Thursdays, and Fridays at 1:30; Saturdays and Sundays at 1:30. Tour the renovated 1916 building and new east wing. Note: Beginning March 1, *Rembrandt in America* exhibition tours replace highlights tours on Thursdays at 1:30, Saturdays at 2:30, and Sundays at 2:30 (see below). See ClevelandArt.org for tour title and docent name. Meet in the east wing on level 1 near the portholes.

**Art in Focus Talks** Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. See ClevelandArt.org for topic and docent name.

**Exhibition Tours** *Rembrandt in America* Thursdays at 1:30 and Saturdays and Sundays at 2:30 beginning March 1 (exhibition ticket required).

**Art in the Afternoon** At 1:15 on the second Tuesday of every month, docents with specialized experience in memory loss lead gallery conversations that engage the mind and provide an enjoyable social experience. Free; pre-registration, space is limited. Call 216-231-1482.

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**ART CART**

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**Materials and Techniques of the Artist** Sundays, March 4 and April 1, 1:00–3:00. Patrons can touch genuine works of art in an informal, intergenerational, and self-directed format. Experiences can be organized for groups, for a fee. Contact Karen Levinsky, Art to Go coordinator, at klevinsky@clevelandart.org or 216-707-2467.

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**TEDxCLE**

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Friday, April 20, Gartner Auditorium. The third annual TEDxCLE event is hosted by the museum this year. TED (Technology, Entertainment, Design) gathers the world's leading thinkers and doers to share their passions. TEDxCLE is the Cleveland chapter of the organization. Last year's event at the Capitol Theatre featured some of Cleveland's most interesting figures, including our own David Franklin.

Tickets go on sale Monday, March 19 through the museum box office. For details visit [TEDxCLE.com](http://TEDxCLE.com)

**Art & Fiction Book Club: *The Rembrandt Affair*** by Daniel Silva. 3 Wednesdays, March 7–21, 1:30–2:45. Gabriel Allon's hobby, art restoration, takes him to the English countryside, where a murder and the theft of a Rembrandt painting send him sleuthing in this terrifically engaging novel. \$50, CMA members \$40.



**The Art Study Group** The collaboration that began with the Cleveland Heights–University Heights Public Library now expands to the Chagrin Falls and Gates Mills Branches of the Cuyahoga County Public Library and the Lorain Public Library's North Ridgeville Branch. Preregistration required for all events.

**Setting the Stage: Rembrandt in America, an Introduction** Sunday, March 11, 2:30–3:30 and Tuesday, March 13, 10:30–11:30 at the Cleveland Heights–University Heights Public Library. Limit 20. Call 216-932-3600 or visit [www.HeightsLibrary.org](http://www.HeightsLibrary.org) to register.

Thursday, March 15, 2:30–3:30 at the Chagrin Falls Branch, Cuyahoga County Public Library. Free. Call 440-247-3556 to register.

Sunday, March 25, 3:00–4:00 at the Lorain Public Library System's North Ridgeville Branch. Call 440-327-8326 to register.

**Ingalls Library Visit and Tour of the Rembrandt Prints Exhibition**

Wednesday, April 18, 6:30–8:30 at the CMA. First visit the Ralph Thrall King Library to view a selection of materials related to Rembrandt, then enjoy a guided tour of the prints exhibition led by Curator of Prints Jane Glaubinger. Limit 70.

**Ongoing Book Sale** Every month, a new selection of sale books is located on the shelves opposite the library's recent acquisitions. Books are changed at the beginning of each month with deeper discounts each week.

**Library Program Tickets** Call 1-888-CMA-0033 or visit [www.clevelandart.org/tickets](http://www.clevelandart.org/tickets) for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

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## FOR TEACHERS

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**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Lessons connect to school curricula and state standards. Topics and registration information are at [ClevelandArt.org](http://ClevelandArt.org). Presentations are 40–50 minutes long and scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays and evening presentations on Wednesdays. To schedule, contact [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459. For more information, contact Karen Levinsky at 216-707-2467.

**School Tours** Schedule school tours led by trained museum docents now through the first week of June 2012. Tour times are 10:00 to 2:30 and are scheduled on a first-come, first-served basis Tuesday through Friday. Docent-led and scheduled self-guided school tours are free. Visit [ClevelandArt.org](http://ClevelandArt.org) and click on Learn, K–12 teachers (new

link) to find tour topics and the registration form (required for all school visits). Provide a working e-mail contact (required for confirmation).

Book special exhibition school tours for *Rembrandt in America* from March 6 through May 11. School groups for *Rembrandt in America* are limited to 50 students per half hour.

**Delft Tile Workshop** Two sessions: Wednesdays, March 14 and March 21, 4:15–7:00. Celebrate *Rembrandt in America* by decorating ceramic tiles in the Delft Holland style. As Rembrandt van Rijn created moving masterpieces with his deeply affecting paintings and prints, artisans in cities such as Utrecht, Delft, and Gouda turned out thousands of humble yet charming cobalt blue and white ceramic works in the form of tiles. These utilitarian objects bore representations of animals, flowers, ships, and scenes of Dutch and Chinese life, providing insights into the design vocabulary of the day. Learn about the tile maker's techniques and influences with ceramic artist George Woideck. The two-part series includes instruction, materials,

and yields participants fired tiles of their own design. Register by March 1 through the box office. Questions? Please contact Dale Hilton at 216-707-2491. Limit 20. \$60.

**INSTITUTIONAL COLLABORATION**

**Mythic Creatures: Dragons, Unicorns & Mermaids** Saturday April 21, 8:30–12:30. Designed for grade K–5 educators, but all are welcome. Join colleagues in early childhood education in this workshop offered jointly with the Cleveland Museum of Natural History (CMNH). The workshop includes a guided tour of the CMNH exhibition *Mythic Creatures: Dragons, Unicorns & Mermaids*, activities suitable for replicating in the classroom, and an introduction to how artists in the CMA collection represented these magical beings. Come explore the natural and cultural roots of some of the world's most enduring mythological creatures from Asia, Europe, the Americas, and beyond. The workshop will begin at CMNH. To register or for more information, call 216-231-2075. \$25, TRC or CMA members \$20.



## SPRING ART CLASSES FOR CHILDREN AND TEENS

### PRESCHOOLERS

#### **My Very First Art Class**

4 Wednesdays, April 4–25, 10:00–10:45 (ages 1½–2½)  
4 Fridays, April 6–27, 10:00–10:45 (ages 2½–3½)  
4 Fridays, April 16–27, 11:15–12:00 (ages 3½–4½)

Young kids and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy through art making, storytelling, and play. Topics: *Form, Spring, 123, and Repeat/Repeat*. One adult and one child \$65, CMA Family level members \$55. Limit 10 adult/child pairs.

**Art Stories** (ages 3–5) 3 Sundays, April 15–29, 1:00–1:45. You and your young child explore the museum and build verbal and visual literacy through a new art form each week, including storytelling, artmaking, and movement. One adult and one child \$46, CMA Family level members \$36; additional child \$24. Register in person or call the box office at 216-421-7350. Limit 10 adult/child pairs.

### Kids Registration

in person or call the box office at 216-421-7350. More information: [familyyouthinfo@clevelandart.org](mailto:familyyouthinfo@clevelandart.org) or 216-707-2182.

### Cancellation

**Policy** Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

### CHILDREN AND TEENS

6 Saturdays, March 17–April 28 (no class April 7), 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week, then experiments with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

#### **Art for Parent and Child** (age 3)

Mornings only. Four hands are always better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Pattern** (ages 4–5) Almost every gallery is overflowing with examples of patterns. In this class, children discover pattern in paintings, ceramics, textiles, and maybe even a mummy case, and then create their own to hang up, to wear, and to play with.

**Line Around** (ages 5–6) Young artists search for lines in our galleries and experiment with interpretation using paintbrushes, pastels, and even sticks to produce a variety of lines.

#### **All Creatures: Real and Fantastic**

(ages 6–8) Unicorns, griffins, horses, and . . . what is *that*? Students learn about real and imaginary animals as they draw, paint, and invent different creatures.

**Vivid Visions** (ages 8–10) Inspired by art from our galleries, students create images in a variety of colors with paint, pastels, textiles, and more.

**Great Masters** (ages 10–12) Learn about the great artists—Rembrandt, Botticelli, da Vinci, Michelangelo, and more. The Renaissance era ushered in new ways of making art, discoveries, and inventions. Come explore and discover with us!

**Teen Drawing Workshop** (ages 13–17) Afternoons only. Students use perspective, contour, and shading to create expressive drawings and linear experiments. The class grows from observation in the galleries as well as exercises in the classroom.

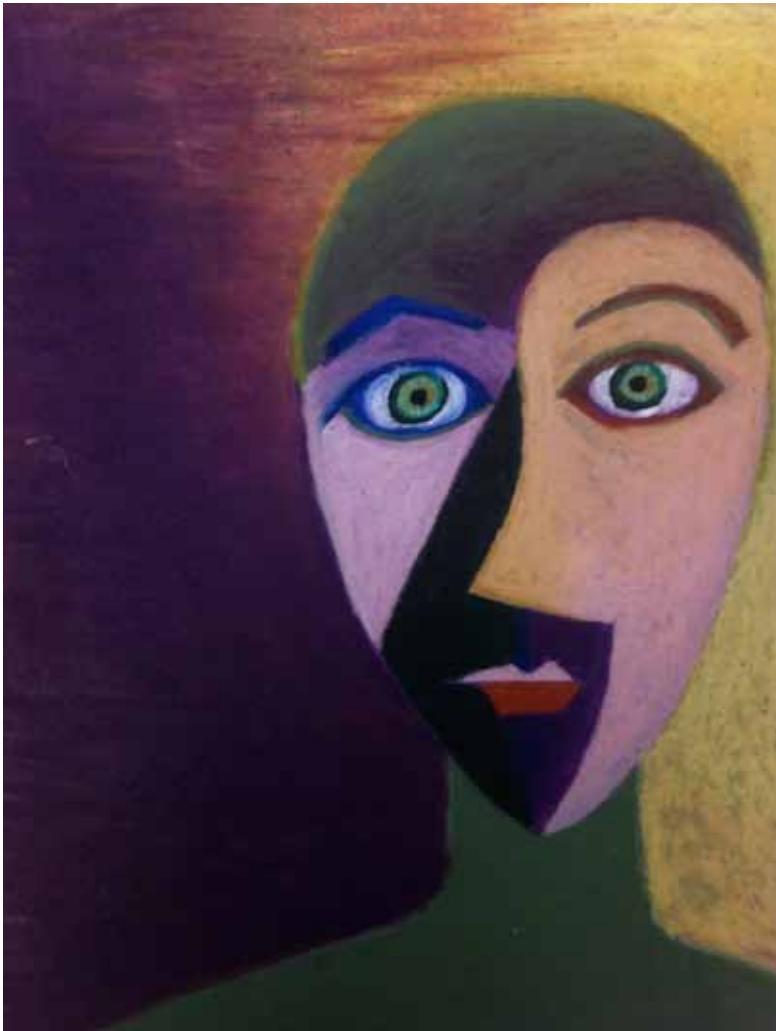
**Claymation** (ages 11 and up) Mornings only. Design simple sets, learn how to make characters from armatures and polymer clay, and use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

### FEES AND REGISTRATION

Most classes are \$72, CMA Family level members \$60. Art for Parent and Child \$82/\$72. Claymation \$150/\$125. Registration for all classes is on a first-come, first-served basis.

### SAVE THE DATE:

**Summer Session** 4 Saturdays, July 7–28, morning or afternoon; or 10 weekdays, Tuesday/Thursday, June 26–July 26, morning or afternoon.





**Adult Registration** in person or call the box office at 216-421-7350. More information: [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or 216-707-2487.

*Learn from artists in informal studios with individual attention.*

**Drawing with Rembrandt** 8 Sundays, March 4–April 29 (no class April 8), 1:00–3:30. Learn to draw in the classical tradition just as Rembrandt and his contemporaries did centuries ago. Inspired by the Rembrandt exhibition, students complete studies of a sphere and progress to a fully rendered drawing from classical sculpture. Perfect for artists wishing to bring a deeper sense of realism to their work and for students wanting to strengthen their portfolios. All levels welcome. Instructor: Jeremy Tugeau. \$180, CMA members \$144. Supply list at first class.

**Introduction to Painting** 7 Tuesdays, March 20–May 8 (no class May 1), 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Kate Hoffmeyer. \$158, CMA members \$126. Supply list at the box office.

**Chinese Ink Painting** 8 Tuesdays, March 20–May 22 (no class April 10 or May 8), 1:00–3:30. Experienced students continue explorations in Chinese master techniques. Instructor: Mitzi Lai. \$180, CMA members \$144.

**Printmaking** 7 Wednesdays, March 21–May 9 (no class May 2), 12:30–3:00. Beginning and intermediate students use the CMA prints and drawings collections as inspiration for linoleum, drypoint, and monoprints. Instructor: Kate Hoffmeyer. \$158, CMA members \$126.

**Drawing in the Galleries** 8 Wednesdays, March 21–May 9, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils. All skill levels welcome. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

**Advanced Watercolor** 8 Wednesdays, March 21–May 9, 9:30–12:00. CAS\* Some watercolor knowledge recommended. Paper provided. Instructor: Jesse Rhinehart. \$180, CMA members \$144. Supply list at first class.

**Watercolor in the Evening** 8 Wednesdays, March 21–May 9, 6:00–8:30. CAS\* All levels welcome. Paper provided. Instructor: Jesse Rhinehart. \$180, CMA members \$144. Supply list at first class.

**Beginning Watercolor** 8 Thursdays, March 22–May 10, 9:30–12:00. CAS\* Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Instructor: Jesse Rhinehart. \$180, CMA members \$144. Supply list at first class.

**Composition in Oil** 8 Fridays, March 23–May 11, 10:00–12:30 or 6:00–8:30. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or buy for \$70.

**Introduction to Drawing** 8 Fridays, March 23–May 11, 6:00–8:30. Here's a great place to start. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Instructor: Darius Steward. \$180, CMA members \$144. Bring your own or CMA provides all supplies.

**All-Day Ikebana Workshop** Saturday, April 14 or Tuesday, April 17, 10:00–4:00 (lunch on your own). Learn this traditional Japanese art of flower arranging that draws emphasis toward shape, line, and form. Instructor: Isa Ranganathan. \$85, CMA members \$70. Supply list at the box office. Students share the cost of flowers.

**All-Day Shibori Workshop** Saturday, April 21, 10:00–4:30 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. A variety of effects are possible by folding, binding, clamping, stitching, and pole dyeing the fabric. Students use fiber-reactive dyes on cotton, explore color effects with overdyeing, and complete a cotton scarf. Applications include quilts, wearables, or home accessories. Instructor: fiber artist JoAnn Giordano. \$95, CMA members \$80. Fee includes dye, auxiliary chemicals, and fabric. Supply list at the box office.

\*CAS: All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

## PARADE THE CIRCLE

Celebrate the museum's 23rd annual **Parade the Circle** on June 9, 11:00–4:00, parade at noon. CMA produces Parade the Circle. University Circle Inc. produces Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$6 per person.

**Leadership Workshops** An introduction to mask-making, costuming, and giant puppet construction, workshops at the parade studio begin on March 13 and continue into April. Free, and open to teachers and leaders of community groups preparing entries for Parade the Circle. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or [comartsinfo@clevelandart.org](mailto:comartsinfo@clevelandart.org).

**Basic Parade Workshops** Create your parade entry. Workshops at the museum begin May 4: Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) entitles you to attend all workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Group rates available. Drop-in registration for all workshops or the parade. Watch for full listings and special workshops in the May/June magazine.

**Volunteers** More than 100 volunteers are needed in advance and on parade day. Assist at workshop sessions, help with production work for major ensembles, distribute posters and flyers, or fill one of dozens of parade day jobs. Contact Liz Pim office at 216-707-2593 or [volunteer@clevelandart.org](mailto:volunteer@clevelandart.org) for more information.



## COMMUNITY MURAL PROJECT

In 2010 as part of our long-term community engagement initiatives, Community Arts launched mural projects in four neighborhoods: East Cleveland, Fairfax, Glenville, and Hough. The project continued in 2011 with four more murals designed by Cleveland artists: Anna Arnold, East Cleveland; Van Monroe, Fairfax; Sequoia Versillee, Glenville; and Jerome White, Hough. On Saturday, March 31, the murals are officially introduced to the public with trolley tours that begin at the museum and circulate through the communities. Tours start at 12:00 and 2:30. To learn more visit [www.ClevelandArt.org](http://www.ClevelandArt.org).

## ART CREW

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or [gtrembly@clevelandart.org](mailto:gtrembly@clevelandart.org).

## MUSEUM AMBASSADORS COMMUNITY DAY

Sunday, April 29, 1:00–4:00. Museum Ambassadors from Bedford, CASTLE, Cleveland School of the Arts, John Hay, Shaker, Shaw, Strongsville, and Valley Forge High Schools present an afternoon of free studio activities, games, and tours of their own creation. For more information, contact Hajnal Eppley at 216-707-6811.

## COMMUNITY FORUM

**Circle Neighbors** Wednesday, April 11, 6:00, Gartner Auditorium, *Surrounding the Circle: Exploring University Circle's Next-door Neighborhoods—their histories, hopes, dreams, and plans for the future*. Steven Litt, art and architecture critic for the *Cleveland Plain Dealer*, moderates the program. Panel participants: Gary Norton Jr., Mayor of East Cleveland; Vickie Johnson, Executive Director, Fairfax Renaissance Development Corporation; and Mark Chupp, Ph.D., MSW, Director, East Cleveland Partnership, Assistant Professor, Mandel School of Applied Social Sciences, CWRU. For reservations: 216-707-2527 or visit [WCCMA.net](http://WCCMA.net) and click the RSVP button.

Circle Neighbors is a free lecture series sponsored by the Womens Council of the Cleveland Museum of Art in collaboration with the Cleveland Botanical Garden, the Cleveland Museum of Natural History, The Women's Committee of The Cleveland Orchestra, and the Western Reserve Historical Society.



## WHAT TO EXPECT

**The Last Temporary Cafe** To allow for construction near the north entrance, the museum cafe is temporarily replaced by a small snack bar in the Kaesgen Lobby near the walkway to parking. Museum store offerings are available in the current space in the north lobby through the spring, and through temporary stores in the special exhibition area. The permanent cafe and store will open in the new west wing next fall (when the central atrium also opens).

### Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600

**to about 1900** *The modern and contemporary galleries of the east wing will be closed for construction from March through July.* The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art.

**Coming Up** The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval, Renaissance, and Islamic art.

SNACK BAR

## TEXTILE ART ALLIANCE

**Focus: Fiber 2011-12** through March 4, Canton Museum of Art. The Textile Art Alliance of the Cleveland Museum of Art and the Canton Museum of Art present *Focus: Fiber 2011-12*, an eight-state juried show of contemporary fiber art. Juror for the exhibition is internationally known fiber artist Dorothy Caldwell. For information, contact Marty Young at 216-932-2966 or [byoung4480@sbcglobal.net](mailto:byoung4480@sbcglobal.net).

**CMA Department Visit** Wednesday, March 7, 7:00–9:00. Enjoy a lecture and behind-the-scenes tour with Robin Hanson, CMA conservator of textiles. Visit the state-of-the-art textile storage and textile conservation lab located in the museum's Rafael Viñoly-designed east wing. View a sampling of the diverse collection of over 4,500 textiles. Learn how CMA cares for, handles, and houses its textile collection and how these same principles apply to your heirloom textiles and contemporary fiber art. Space is limited to 12. \$35, TAA members \$25. Reservations required: contact Gail Trembly at 216-707-2487 or [gtrembly@clevelandart.org](mailto:gtrembly@clevelandart.org).

**TAA Workshop and Lecture** Saturday and Sunday, March 24 and 25, 10:00–4:00, at River Colors in Lakewood. Maggie Jackson, knitwear designer and author of *Maggie's Ireland*. For information, contact Joan Brasaemle at 330-666-7305 or [joanknits2@frontier.com](mailto:joanknits2@frontier.com). Lecture by Jackson plus a Mini-Fashion Show, Friday, March 23 at CMA Green Room, 1:30. \$5, TAA members free.

**CMA Department Visit** Curator's Tour of the Textile Collection Wednesday, April 4, 1:30–3:00

Take a private tour of seldom-seen treasures in the CMA Textile Department in advance of the Textile Gallery's opening in December 2013. Join curator Louise Mackie for an expert's view of the collection, its large and small surprises, and its many historical treasures, and learn about recent purchases and new trends in the textile arts. Limited space, reservations required. \$35, TAA members \$25.

Reservations: Meghan Olis at 216-707-6779 or [molis@clevelandart.org](mailto:molis@clevelandart.org).

**Read It Online!**  
*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format.

To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

The Cleveland Museum of Art exists today because of the generosity of four men who envisioned a great museum "for the benefit of all the people, forever." Jeptah Homer Wade II donated land and Hinman Hurlbut, Horace Kelly, and John Huntington provided funding through their wills to build a magnificent museum, establishing a long-standing tradition of philanthropy. Today their bequests represent a significant portion of the museum's endowment fund.

You, too, can make a lasting gift to the museum in the form of a bequest. For centuries, individuals have used the last will and testament as a forum for expressing their philanthropic wishes. In fact, the charitable bequest has become the easiest and most common method used by Americans to support the charity (or charities) of their choice.

Please consider naming the museum as a beneficiary in your will. Work with your lawyer to include a charitable bequest in your will (or revocable living trust if you have one). Your bequest can be an outright gift of money or property; a gift of a percentage of your estate; a gift of the rest of your estate after gifts to your family; or a "contingency" gift of your estate to the museum only if your family doesn't survive you.

The Office of Planned Giving can assist you and your financial advisors. If you have already included the museum in your will, please inform us of this plan so that we can express appreciation to you. Please contact Kathy Branscomb at 216-707-2585 or [kbranscomb@clevelandart.org](mailto:kbranscomb@clevelandart.org) to ensure that your intentions are properly fulfilled.

# MARCH

**SUN** 10-5

\$ Admission fee  
R Reservation required  
T Ticket required  
M Members only

**MON** closed

\*Community Arts Studio

**TUE** 10-5

**WED** 10-9

**THU** 10-5

**FRI** 10-9

**SAT** 10-5

**4**  
**Rembrandt Family Day** 1:00-4:00  
**Adult Studio Begins**  
*Drawing with Rembrandt* 1:00-3:30 R\$  
**Highlights Tour** 1:30  
**Film** 1:30 *Urbanized* \$  
**Lecture** 2:00 *Rembrandt and the Jews*, Samantha Baskind  
**Exhibition Tour** 2:30  
Rembrandt T

**5**  
**Museum closed**

**6**  
**Highlights Tour** 1:30

**7**  
**Book Club Begins** 1:30  
*The Rembrandt Affair*, by Daniel Silva R\$  
**Talk** 1:30 *Art in Focus*  
**Gallery Concert** 6:00  
*CIM student ensemble*  
**Film** 7:00 *Knuckle* \$

**1**  
**Exhibition Tour** 1:30  
Rembrandt T

**2**  
**Highlights Tour** 1:30  
**Film** 7:00 *Urbanized* \$

**3**  
**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
Rembrandt T

**11**  
**Highlights Tour** 1:30  
**Film** 1:30 *Revenge of the Electric Car* \$  
**Exhibition Tour** 2:30  
Rembrandt T  
**VIVA! & Gala Performance** 7:30 Max Raabe & Palast Orchester SOLD OUT

**12**  
**Museum closed**

**13**  
**Parade Leadership Workshops Begin**  
Parade Studio  
**Gallery Talk** 1:15 *Art in the Afternoon* R\$  
**Highlights Tour** 1:30

**14**  
**Talk** 1:30 *Art in Focus*  
**Teacher Workshop**  
4:15-7:00 *Delft Tile Session 1* R\$  
**Film** 7:00 *Being Elmo: A Puppeteer's Journey* \$

**15**  
**Exhibition Tour** 1:30  
Rembrandt T

**16**  
**Highlights Tour** 1:30  
**Film** 7:00 *Sing Your Song* \$

**17**  
**Museum Art Classes Begin** 10:00-11:30 or 1:00-2:30 R\$  
**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
Rembrandt T

**18**  
**Lecture** 2:00 *The Dutch Golden Age*, Jonathan Israel  
**Highlights Tour** 1:30  
**Film** 1:30 *Sing Your Song* \$  
**Exhibition Tour** 2:30  
Rembrandt T

**19**  
**Museum closed**

**20**  
**Adult Studios Begin**  
10:00 *Introduction to Painting*; 1:00 *Chinese Ink Painting* R\$  
**Highlights Tour** 1:30

**21**  
**Adult Studios Begin**  
9:30 CAS\* Advanced Watercolor; 10:00 or 6:00 *Drawing in the Galleries*; 12:30 *Printmaking*; 6:00 CAS\* Watercolor in the Evening R\$  
**Talk** 1:30 *Art in Focus*  
**Teacher Workshop**  
4:15-7:00 *Delft Tile Session 2* R\$  
**Film** 7:00 *The Dead* \$

**22**  
**Adult Studio Begins**  
9:30 CAS\* Beginning Watercolor R\$  
**Exhibition Tour** 1:30  
Rembrandt T

**23**  
**Adult Studios Begin**  
10:00 or 6:00 *Composition in Oil*; 6:00 *Introduction to Drawing* R\$  
**Highlights Tour** 1:30  
**Talk** 7:00 *An Evening with Anthony Shadid: Homes and Homeland*

**24**  
**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
Rembrandt T

**25**  
**Highlights Tour** 1:30  
**Lecture** 2:00 *Mapping Rembrandt*, Dean Yoder  
**Exhibition Tour** 2:30  
Rembrandt T  
**Children's Concert**  
3:00 *Apollo's Fire* \$

**26**  
**Museum closed**

**27**  
**Highlights Tour** 1:30

**28**  
**Talk** 1:30 *Art in Focus*

**29**  
**Exhibition Tour** 1:30  
Rembrandt T

**30**  
**Highlights Tour** 1:30

**31**  
**Community Mural Tours** 12:00 and 2:30  
Trolleys leave north entrance  
**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
Rembrandt T



Revenge of the Electric Car

## ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

# APRIL

SUN	10-5	MON	closed	TUE	10-5	WED	10-9	THU	10-5	FRI	10-9	SAT	10-5
<b>1</b> Art Cart 1:00-3:00 <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T	<b>2</b> <b>Museum closed</b>	<b>3</b> <b>Highlights Tour</b> 1:30		<b>4</b> <b>Class Begins</b> 10:00 <i>My Very First Art Class</i> (ages 1½-2½) R\$ <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Lecture</b> 6:30 <i>Rembrandt: Innovative Printmaker</i> , Jane Glaubinger <b>Film</b> 7:00 <i>The Broken Tower</i> \$ <b>VIVA! &amp; Gala Gallery Concert</b> 7:30 <i>Mahan Esfahani: Solo Keyboard</i>		<b>5</b> <b>Exhibition Tour</b> 1:30 Rembrandt T		<b>6</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>All In-The Poker Movie</i> \$ <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T		<b>7</b> <b>Film</b> 1:30 <i>All In-The Poker Movie</i> \$ <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T			
<b>8</b> <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T	<b>9</b> <b>Museum closed</b>	<b>10</b> <b>Gallery Talk</b> 1:15 <i>Art in the Afternoon</i> R <b>Highlights Tour</b> 1:30		<b>11</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 7:00 Rembrandt \$		<b>12</b> <b>Exhibition Tour</b> 1:30 Rembrandt T		<b>13</b> <b>Classes Begin</b> 10:00 <i>My Very First Art Class</i> (ages 2½-3½) and 11:15 (ages 3½-4½) R\$ <b>Highlights Tour</b> 1:30 <b>Film</b> 6:30 <i>Nightwatching</i> \$ <b>VIVA! &amp; Gala Performance</b> 7:30 <i>New York Gypsy All-Stars</i> \$		<b>14</b> <b>All-Day Workshop</b> 10:00 <i>Ikebana</i> R\$ <b>Film</b> 1:30 <i>Rembrandt's J'accuse</i> \$ <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T		<b>15</b> <b>Symposium</b> 12:30-5:00 <i>Fresh Perspectives on an Old Master</i> <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Nightwatching</i> \$ <b>Exhibition Tour</b> 2:30 Rembrandt T	
<b>16</b> <b>Museum closed</b>	<b>17</b> <b>All-Day Workshop</b> 10:00 <i>Ikebana</i> R\$ <b>Highlights Tour</b> 1:30	<b>18</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Library Program</b> 6:30-8:00 <b>Film</b> 7:00 <i>Daguerreotypes</i>	<b>19</b> <b>Exhibition Tour</b> 1:30 Rembrandt T	<b>20</b> <b>Forum</b> 7:00 <i>TEDxCLE</i> \$ <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Rembrandt's J'accuse</i> \$	<b>21</b> <b>All-Day Workshop</b> 10:00 <i>Shibori</i> R\$ <b>Film</b> 1:30 <i>Nightwatching</i> \$ <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T								
<b>22</b> <b>Workshop Begins</b> 1:00 <i>Art Stories</i> R\$ <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Rembrandt's J'accuse</i> \$ <b>Exhibition Tour</b> 2:30 Rembrandt T	<b>23</b> <b>Museum closed</b>	<b>24</b> <b>Highlights Tour</b> 1:30	<b>25</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 6:30 <i>Crazy Wisdom: The Life &amp; Times of Chögyam Trungpa Rinpoche</i> \$	<b>26</b> <b>Exhibition Tour</b> 1:30 Rembrandt T	<b>27</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 5:30 & 7:15 <i>This Is Not a Film</i> \$ <b>VIVA! &amp; Gala Performance</b> 7:30 <i>Masters of Indian Music: Pandit Jasraj</i> \$	<b>28</b> <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 Rembrandt T							
<b>29</b> <b>Community Day</b> 1:00-4:00 Museum Ambassadors <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>This Is Not a Film</i> \$ <b>Exhibition Tour</b> 2:30 Rembrandt T	<b>30</b> <b>Museum closed</b>												



**Left: Innovative Printmaker** Jane Glaubinger tells how Rembrandt did it (full image p. 3)





THE CLEVELAND  
MUSEUM OF ART

11150 East Boulevard  
University Circle  
Cleveland, Ohio  
44106-1797

**Dated Material  
Do Not Delay**

[www.ClevelandArt.org](http://www.ClevelandArt.org)

**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00-5:00  
  
Wednesday, Friday  
10:00-9:00  
  
Closed Monday

**Administrative  
Telephones**

216-421-7340  
1-877-262-4748

**Box Office**

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
  
Nonrefundable  
service fees apply for  
phone and internet  
orders.

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[blog.clevelandart.org](http://blog.clevelandart.org)

**Membership**

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)  
  
**Museum Store**

216-707-2333

**Ingalls Library Hours**

Tuesday-Friday  
10:00-5:00; Wed.  
until 7:30  
  
Reference desk:  
216-707-2530

**Parking Garage**

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00



**MAPPING  
REMBRANDT** P. 4



**THE FLOWER  
COLLECTION** P. 7



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